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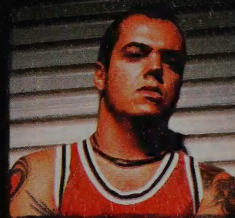
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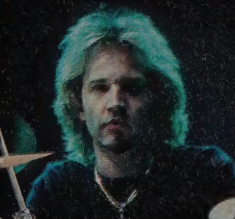
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C O N T E N T S

FEATURES

- 18 DOUBLEDRIIVE: WILD EYED SOUTHERN BOYS
- 22 SEVENDUST: HITTING A HOME RUN
- 24 OZZY OSBOURNE: LIFE AFTER SABBATH
- 28 MEGADETH: RISKY BUSINESS
- 30 NEW AMERICAN SHAME: RAW POWER
- 32 ORGY: DOIN' IT THEIR WAY
- 34 BIOHAZARD: HAZARDOUS CONDITIONS
- 38 RAGE AGAINST THE MACHINE: POLITICAL ANIMALS
- 40 FAMILY VALUES: A SPECIAL REPORT
- 42 LIMP BIZKIT: QUOTATIONS OF CHAIRMAN FRED
- 44 KORN: A SPECIAL STUDIO REPORT
- 50 CENTERFOLD: KORN
- 52 RAMMSTEIN: SHARPENING THEIR ATTACK
- 54 BUCKCHERRY: READY TO RUMBLE
- 56 POISON: BACK IN ACTION
- 58 BUSH: OVERCOMING ALL OBSTACLES
- 64 POWERMAN 5000: 5000 IN 2000
- 66 PANTERA: APPLYING THE PRESSURE
- 68 LOUDMOUTH: BLAST FROM THE PAST

DEPARTMENTS

- 6 WE READ YOUR MAIL
- 11 FRONT PAGES: THE INSIDE SCOOP!
- 12 CAUGHT IN THE ACT: MARILYN MANSON
- 15 SITES & SOUNDS: ROCK ON THE NET
- 16 PICK HIT: REVEILLE
- 20 HARD ROCK HAPPENINGS: THE LATEST GOSSIP
- 60 OVER THE EDGE: HARD ROCK'S NEW STARS
- 70 SHOOTING STARS: BIF NAKED, S.O.D.
- 72 THE HARD RADIO REPORT
- 74 INDIE REVIEWS
- 94 TECH TALK: SAMMY HAGAR
- 96 INSTRUMENTALLY SPEAKING

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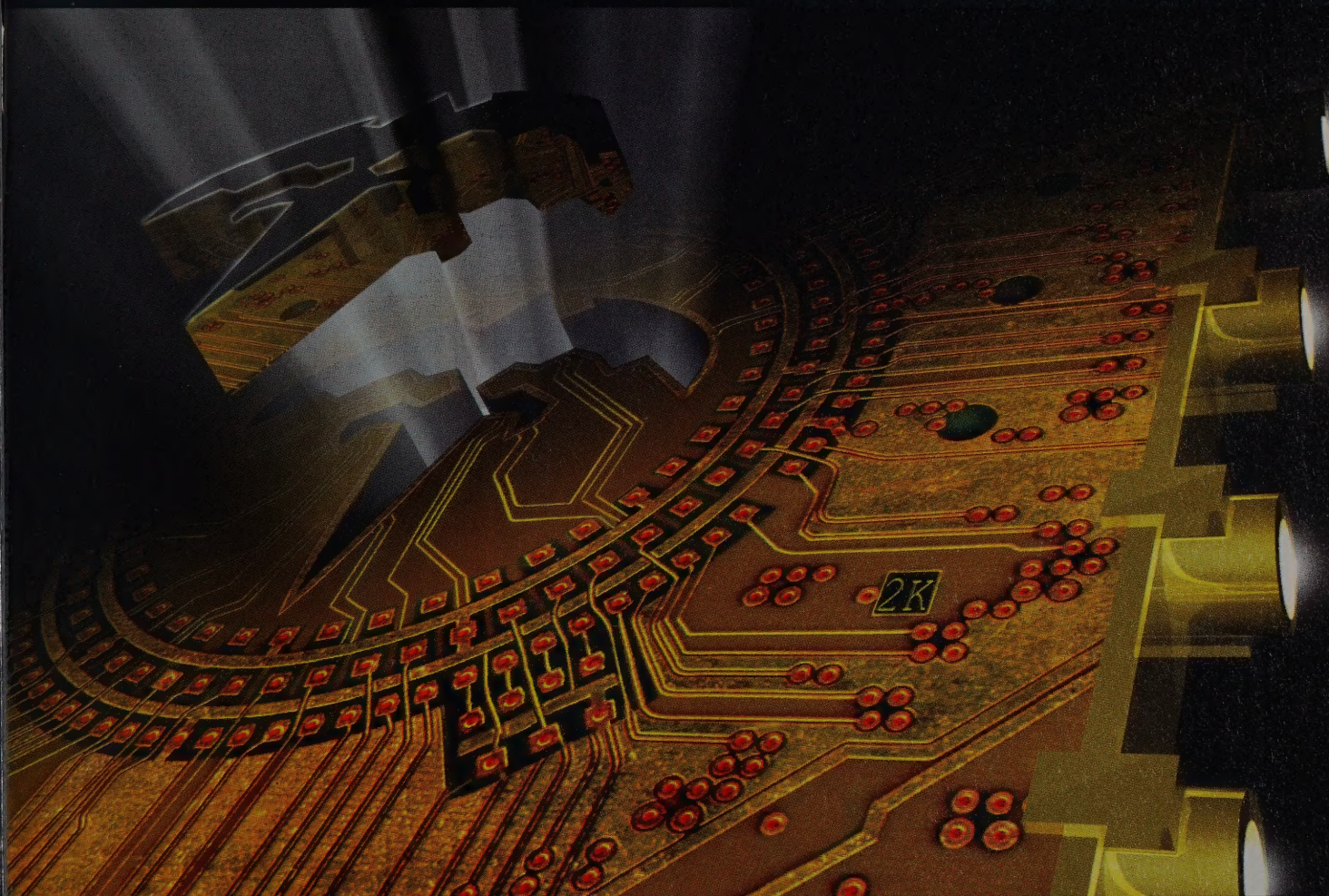
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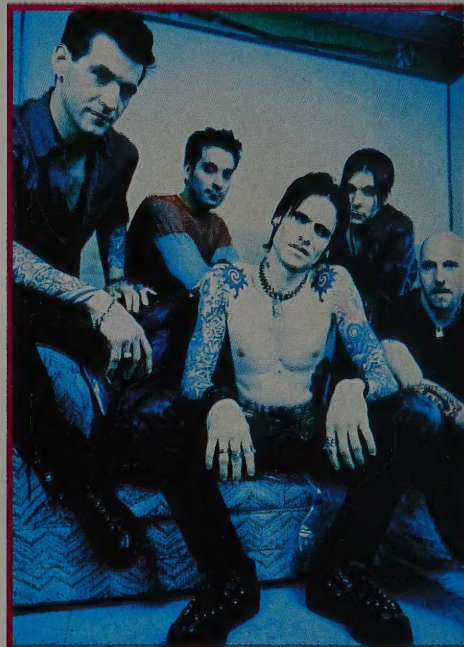
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NEW BLOOD

I'm so happy to see that **Hit Parader** is *finally* beginning to give some of hard rock's new bands the kind of attention they deserve. I love bands like Buckcherry, Pushmonkey, Loudmouth and Godsmack, but for a long time you seemed to give them too

little space. I'm glad to see that's changed. I still love a lot of the "classic" bands like Aerosmith, Metallica and Kiss, but it's time to give the new blood a chance to show what they can do.

Tom
Phoenix, AZ



Buckcherry: New breed rockers.

I've really enjoyed hearing Buckcherry's *Lit Up* on the radio. It's got such a great rock and roll attitude. But I am more than a little bothered by the fact that they mention "cocaine" in the lyrics. That stuff is illegal—and it's dangerous. Everyone knows that. It's really an antiquated concept that a band needs to be tanked on alcohol or high on drugs to make great music.

Betty
Dallas, TX

Orgy is my favorite band in the world. Every time their video comes on MTV I find myself riveted to the screen. They've got a really interesting sound, and they look good too. I like the way they dress and the whole feeling that they bring to their music. I don't believe that Orgy is a flash-in-the-pan. In fact, I think we'll be reading about them for many years to come.

Dennis
York, PA

METAL'S BACK!

I'm just old enough to have caught the tail end of the Metal Era—the '80s. I grew up listening Motley Crue, Iron Maiden, Poison and AC/DC. Well, I thought with the advent of grunge in the '90s, metal's time in the sun had come

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AC/DC: Still setting standards

and gone. But, now in the late '90s, it seems to be coming back... and coming back *strong*! Priest and Maiden have new major label recording contracts. AC/DC and Megadeth have new albums. Poison and Cinderella are in the studio. Hey, if we could just get the original Guns 'N Roses lineup back together, my life would be perfect.

Rocky
Denver, CO

I just heard the new Def Leppard album, **Euphoria**, and I haven't been this jazzed in a decade! The boys are back, and they sound great. Leppard was my favorite band when I was a kid (I'm 23 now), and I still love them. Just to hear those harmonies, those melodies and those killer guitar parts is enough to put a big smile on my face every time they play them.

Deb
Provo, UT

Megadeth rule! Mustaine is God!! Forget about everyone else, the Megamen know how to play heavy metal better than anyone else. Everyone else may be trying to catch up to Megadeth, but they've already moved on and left everyone else in the dust. That ain't bragging 'bout my boys— them's just the facts!

Morgan
Boston, MA

I keep hearing about this "return" of classic metal, and that's okay. But why would anyone want to go back to those old bands when there are new bands like Sevendust around? I've heard the first tracks from their new album, and I'm totally blown away. It's really up-to-the-minute stuff. I think the fact that they're bringing some rap and hip-hop elements into their hard rock sound have scared some people, but it shouldn't. Sevendust is just taking metal to the next level.

Bob
Baltimore, MD



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Kiss: They rule!

TOO MANY REUNIONS

I see a trend developing in rock and roll—and it's not necessarily a good one. A hot band breaks apart for a few years, then decides to get back together to cash in on their fan's loyalty. Kiss did it. Sabbath did it. Even Motley Crue did it. Now I see a whole new bunch of "reunion" acts coming along—including Iron Maiden—and while there's nothing wrong with once-great bands getting together to see what they can still do, I think the attention they take away from up-and-coming bands hurts the music field in the long run.

Pete
Ft. Meyers, FL

So Black Sabbath is breaking up. My heart really bleeds. I saw them both on their winter arena tour and as part of this summer's Ozzfest—and they were great both times. But let's face it, they're all 50 year old men. Aren't they old enough to move on with their lives? Hey Sabbath, you were the best, and in some ways you still are. I wish you all the best in your retirement.

Mongo
St. Louis, MO

I just want everyone to know that Kiss still rules! Maybe someone overlooked them on this tour, or thought that their recent music wasn't as good as their earlier stuff. If you think that, you're wrong. Gene, Paul, Ace and Peter will be together forever!

Ace Jr.
Houston, TX

The great bands of rock history are getting too little attention from **Hit Parader**. At a time when groups like Metallica and Aerosmith are touring, and bands like Judas Priest and Pantera are making new albums, you keep putting metal "pretenders" like Korn on the cover. Hey guys, come to your senses. Korn is a good band, but they'll never leave the kind of legacy that truly great hard rock bands will.

Mark
New York, NY

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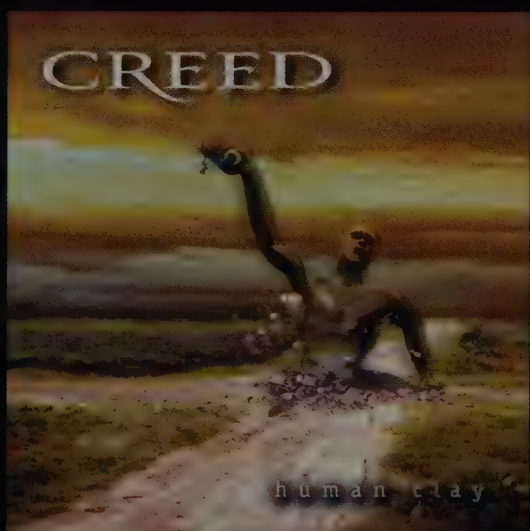


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FRONT PAGES

THE INSIDE SCOOP!

BY LOU O'NEILL, JR.

WORLD EXCLUSIVE: We typed this story out a few months ago in which we advised *Hit Parader* readers not to be too, too surprised if Tommy Lee and his erstwhile spouse decided to get back together. We also told you the gist was, "We have kids to raise."

Now we learn that forget about getting "back together,"

Tommy and the lovely Pamela Lee are planning on getting remarried! Crazy world, ain't it? Don't forget, mind you, that the talented former stickman for the Crue cooled his heels for four long months out in El Lay when a no-nonsense jurist threw the book at Tommy for attacking Pamela Lee and their infant. Pamela's confided to close friends, "I just can't imagine myself being with anyone else. And I know he loves me."

Oh yeah, it's easy to sound cynical on this one and throw a crack or two in. We won't 'cause these two really do care about each other's have two wonderful children and to put it all on the line, when Tommy's not being a maniac with the sauce, he happens to be one of the nicest guys around. Go for it, Tommy, but don't forget what Eric Clapton confessed below!!

GUEST QUOTE: The aforementioned "Slowhand"—Eric Clapton on what his life is like today: "One of the things we now know and I know about myself is that in order to "keep" it, recovery that is, I have to "give" it away. Because, if I just "keep" it to myself then really I haven't changed from where I was before. Even when I lost my son, when he fell out the window and died. Even then I could take that experience to other alcoholics and say, "Now look—this can happen! And you will not drink! I didn't. And I actually had people come up to me in anger when I would say this sometimes and they would say, "You just took away my last reason; you just took away my last excuse. Thanks very much."

COMMENT: It's absolutely amazing that EC did not fall off the wagon when he lost his precious son. So many thought that would be the end of him. Sure, he's one of the greatest guitarists that ever lived, but perhaps more importantly, he's one of the most extraordinary people as well!!

SECRET STUFF: That wild and crazy rock star from England woke up in a prison cell and queried the jailer, "What am I doing here?" He gasped when told he was in the hoosegow for trying to kill his wife the night before. He swore he loved her dearly and didn't remember a thing. You can't make this stuff up!

QUICKIE QUIZ: Last month we threw you a real slow-ball when we asked you to name the irrepressible David Lee Roth as the original lead yapper of Van Halen. This month, name the very first lead vocalist of metal legend's, AC/DC. Think.

NO NAMES PLEASE: The guitarist for an internationally famous band from the great Northwest screwed up big time when he forgot he had stashed \$8,000 in a light fixture. He didn't want her to know about it, but when she used the lights

too much the dough went up in smoke. He never spoke a word.

ROCK WIRE REPORT: Birthday greetings to a gentleman I hope gets a chance to read this column, Scott Weiland of Stone Temple Pilots. He celebrates his 32nd on October 27th. We're rooting for S.T.P. to put it all back together... They are purposely



STP: Can they put it all back together?

keeping it hush-hush but, the General Motors Corporation and the people at Ford are devising a revolutionary way to totally do away with commercials on the radio as we now know them. With the current satellite technology available, the automobile titans will beam anyone from Pearl Jam to Metallica inside your vehicle with NEVER a loud, obnoxious or annoying pitch from the dee jay. It is a fact that the number of young people listening to rock radio has declined more than nine percent in the last 12 months. The radio industry better wake up and fast. Can you picture yourself listening to endless shills if you could punch a satellite button and never hear them again? ...Bruce Springsteen generated \$15 million worth of ticket sales in 13 hours flat. He even broke his own record!

The "don't throw it away dept.": Sotheby's in Gotham auctioned off the late and great Kurt Cobain's smashed electric guitar recently for four grand plus commission and sales tax. Dana Hawkes of Sotheby's told us the busted Fender Stratocaster came with a hard shell case with a "Rock it!" cargo sticker on top. You know the moods Kurt was capable of.

SEE YOU NEXT MONTH: Until then, remember: Never pick a fight with the guy who has nothing to lose.

CAUGHT IN THE ACT

BY CHARLIE PRESSLE

The crowd had gathered early. It was nearly two hours before show time, and the summer swelter still lingered in the early evening air as a throng of perhaps 2,000 strangely dressed teens—some wearing garish “goth” makeup—continued to gather outside of the sold-out arena. They weren’t necessarily there to cause trouble or even to be noticed—clearly, more than anything, they were there to be around others who shared their fears, their frustrations and their perspectives. In time, thousands more of their friends and like-minded souls would join them, eventually swelling their ranks to more than 10,000. But for now, it was these early arrivals who held center stage as nervous arena security guards buzzed about, not sure exactly how to handle the fast-growing, yet not-yet-rowdy crowd.

At first many middle-aged passersby—apparently on their way to other near-by activities—chose to either change direction or walk on the other side of the street upon first encountering this wild-eyed throng. Those not attuned to the look and attitude presented by this strange melding of humanity, openly cast looks of derision in its direction, while those caught in its vortex seemed to revel in the attention their outwardly antisocial appearance generated. Clearly, this was a gathering-of-tribes, an assembling of society’s wanna-be outcasts and outlaws, all together in one place at one time with one express purpose in mind... to be part of the Marilyn Manson experience that would take place later that evening.

Indeed, these fans were not there to just witness the show—they were there to partake in it. Through their outlandish appearance and defiant stance, they signalled to all with whom they came in contact that this was their night to shine. Many were adorned in various Manson T-shirts, most with the singer’s hauntingly mismatched eyes staring out at anyone who dared stare back. Others chose more traditional rock garb—assorted bits of leather and denim—all designed to express both the distance and the disdain that many felt towards “conservative” mainstream American society. To many on-lookers it was a scary sight, to others just a sad commentary on where the teen-aged masses of the world were looking for leadership and guidance.

“Manson rules!” exclaimed one 17-year-old girl. “Me and my friend waited on line for six hours to get tickets to this show, and we left home at three this afternoon to get here. I’ve been waiting all year for this... nah, I’ve been waiting *all my life* for this.”

As the commotion outside of the arena continued to build as show time slowly approached, the buzz backstage also began to

reach a fever pitch. In sharp contrast to Manson’s apparent anti-everything stance, those who worked to put on his shows seemed to be the personification of professionalism. In fact, thirty minutes prior to taking the stage, the area directly outside of Manson’s dressing room was a veritable bee-hive of activity. Roadies moved equipment boxes, techs tuned instruments, the pyro guys did their thing. All that was left was for MM himself to appear.

Finally he did. Taking the stage amid a flurry of explosions and flashing lights, Manson and his musical cohorts tore into their tight, well-planned 90 minute set, presenting material from each of Manson’s three platinum discs, **Smells Like Children**,



Antichrist Superstar and **Mechanical Animals**. And while recent tunes like *The Dope Show* drew solid fan reaction, it was older hits such as *The Beautiful People* and *Sweet Dreams* that really tuned the crowd’s heat up a notch. Wearing what might best be described as a body-hugging feathered boa, the top half of his face painted a shocking shade of blue, Manson was clearly the man in charge—the master of all he surveyed. Though at times his voice sounded weak, and his instrumental backing appeared lacking, every one of those in attendance seemed positively thrilled to be basking in the light of His Greatness.

“The fans understand me,” Manson had said prior to the show. “They come because they know they’re going to have a good time.”

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SITES & SOUNDS ▶

BY JODI SUMMERS

ROCK ON THE NET

This month, we were truly elated to find our way back to Megadeth, Arizona—a truly great Website located at www.hollywoodandvine.com/megadeth/. Once you get there, you'll find that everyone is praising the resurrection of this truly special heavy metal unit. While Megadeth was between albums, their record company let the site become a ghost town on the digital map. But, in honor of the release of the new Megadeth album *Risk*, it has now been reborn.

You must wonder, now that the ghost town has risen, what's Fizzin'? Watch videos at the Digital Drive-In, and tune into new and previously unreleased Megadeth tracks on K-Deth 101, or pick yourself a fortune from the Lucky Tree.

We didn't leave Dodge without paying our respects to the Megacitizen of the Week. When we checked in, it happened to be Tiffany Bohn who even went to Indiana to see them play even though it was against her parents will, and she got grounded for a month. How dedicated is she?

Also noteworthy is the bands site at www.megadeth.com/home.html. The band has a heavy hand in this one. Granted, *Megadeth.com* doesn't have the budget and the support staff of the record company site—but if you want to catch Dave Mustaine, Dave Ellefson, Marty

Megadeth: Net monsters.

Friedman and Jimmy DeGrasso online, this is the place to be. Obviously, this site covers all the basics—and has some interesting designs. We liked it when you clicked on the *who is Megadeth* icon and hot links for biography, photos, history and gear magically appeared.

We chose gear and found out the details of Dave Mustaine's touring rig. Did you know that General Dave uses custom designed Jackson King V Dave Mustaine Model with Seymour Duncan JB pickups, Dunlop picks and D'addario EXL 140 10-52 LTHB strings?

At frikio6.onet.pl/wal/megadeth/, we entered *The Realms of Deth*, which was new and improved. Deth boasted a newly rewritten history (the past has changed?), a band member tree, new images, and new sound sites all improved. We went to the mp3 section and found *Hidden Treasures* (Japanese version), *Train of Consequences*, *New World Order* and *A Tout Le Monde*, among others. We must have been brain dead, because we couldn't find the button to download it, but we did find a way to check out Pantera

Panf-intera the unofficial site at www.personal.umd.umich.edu/~alfieii/pantera/, boasts that nearly a million visitors have been thrashed here. Well, bang my head. In news we found out that vocalist Phil Anselmo has started a record label—HouseCore—for grindcore, death and other extreme bands from the NOLA (Northern Louisiana) area and beyond. The site also proudly praised Patnera's spring gig in Mexico with Metallica.

We clicked and saw a copy of the ticket—that was kinda cool. We also found out that the Pantera cover

of Black Sabbath's *Hole in the Sky* (it was released as a radio only single) could be downloaded at www.Pantera.com—so away we went.

Bad directions. At www.pantera.com/ we got an under construction sign. So we went back to download the song with the promise that we would NOT directly link to it in any way. It is to be downloaded for personal use only.

So we downloaded—how cool is that? As cool as **A Vulgar Display of Pantera** at www.wco.com/~pantera/. The site was recently updated with Pantera news, Pantera's new album, side project information. In the news section we found that Pantera has recorded a rickrolling rendition of Ted Nugent's classic *Cat Scratch Fever* for an unspecified movie soundtrack. We also learned



that the Dallas Stars use a Pantera song at the opening of their games. There were promises to post the RealAudio version.

All we could find out about a new album was that Pantera as getting ready to enter the studio to start recording record #6.

In the Listening Area we found songs from *Official Live: 101 Proof*, including *Sandblasted Skin*, *Where You Come From*, *I Can't Hide* and *Walk*. We downloaded and got about 37 seconds of *Sandblasted Skin*! Just when you start getting into the song, it stops!

At www.horizon.com/lingatelpantera.html we found the legacy of Pantera's namesake, DeTomaso Pantera—the guy who designed the automobile. From its introduction in 1971, the Pantera automobile has been acknowledged as an outstanding design effort. Designed by Giampaolo Dallara and styled by Tom Tjaarda, the Pantera was built by Vignale, although it carried Ghia badges.

Got a site we should know about? E-mail us at cgoddess@compuserve.com and tell us about it.

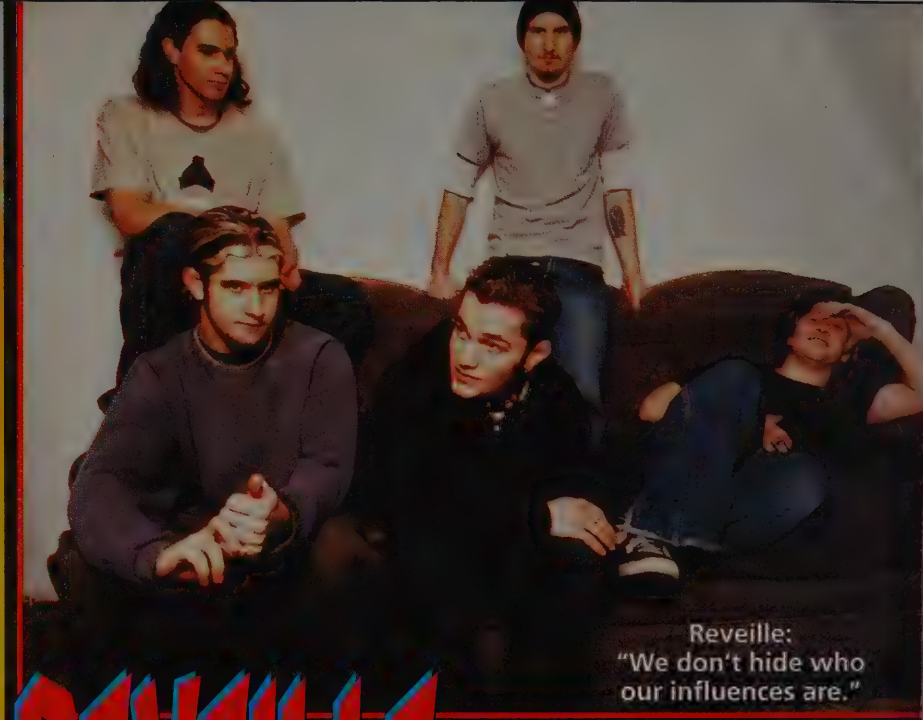
PICK HIT

BY ROB ANDREWS

The phone rang. On the other end of the line was the director of publicity for one of the nation's biggest labels. "Did you get the CD I sent?" she asked, ever-so-politely. When assurances had been expressed that indeed her precious CD had arrived safe and sound... and had even been *listened to*, her patter continued. "I don't want you to be prejudiced against these guys because of their age. They're young—but they're *really* good."

Hmmm... a publicist saying that a band she represents is really good. What is the world coming to? Well, the simple, undeniable fact is that the band in question, Reveille (you know *reveille*... that bugle thing they play to wake up the soldiers in all those old war movies on TV), is indeed very good. And, as it happens, group members Drew Simollardes (vocals), Steve Milosewski (guitar), Greg Sullivan (guitar), Carl Randolph (bass) and Justin Wilson (drums) are very young. Those two bits of information have come together to help make the appearance of this unit's debut album, *Laced* (a disc produced by Steve Thompson and Metallica fame), a major story in many hard rock circles. With a sound that blends the sonic roar of Black Sabbath with the cutting-edge, rap-cum-metal style of Korn and Rage Against The Machine, the four Boston-based teens who comprise Reveille are being hailed as one of the most exciting new attractions to have hit the hard rock scene in many-a-moon. Sure, these guys may each be only 16 years old, but such songs as *Perfect World*, *Rise 'N Blind* and *Spitt* (which features a guest appearance by Cypress Hill's Real B) bristle not only with an eruptive musical fury, but also with a politically-correct lyrical savvy that clearly belies their tender years.

"We really don't want people to get caught-up about our ages," Simollardes said. "It bothers us when anyone says 'they're good for a bunch of kids.' We don't want to be good for kids—we want to be good, period! That's why the label didn't make a big deal about our ages. In our first releases to the media they



Reveille:
"We don't hide who
our influences are."

REVEILLE

didn't even mention how old we were. That's the way we wanted it. We wanted the focus to be on the music, not necessarily on the people who were making that music."

While these lads may not wish to have the rock world focus all of their attention on their ages, the notion that such a visceral, heady, worldly sound can be emerging from guys still wet behind the ears is more than a little hard to ignore. Much like their name implies, the music of Reveille stands as a clarion call to a generation of rockers, telling them that their time to stand up and be heard has arrived. Sure, there have been some other baby-faced rockers who've made their marks on the rock scene in recent years—most notably Silverchair. But in some of those cases the novelty was the band's age, not necessarily the overwhelming quality and originality of the music they were creating. And while at times the music of Reveille does sound hauntingly like some of their primary influences, the sheer energy these dudes bring to their music cause serves to effectively obliterate any such superfi-

**"WE DON'T WANT
THE FACT THAT
WE'RE YOUNG
TO MAKE ANYONE
OVERLOOK
OUR MUSIC."**

cial similarities.

"We don't hide who are influences are," Simollardes said. "We're not gonna go around saying we've never heard Sabbath or Rage Against The Machine. What's the point in that? Those are the bands that first

got us interested in music. But hopefully we're taking the motivation those groups gave us and taking it someplace new. That's the important thing."

With a slew of industry awards already to their credit (including being hailed as *Best Hard Rock Band* at the 1998 Boston Music awards) it seems as if the sky is the limit for this

exciting young act. And now that Reveille has already completed their stint as part of the 1999 Warped Tour, fans everywhere should be on the look-out for the group to be bringing their explosive sound to a club in a town near you. Of course, a major problem facing these boys is the fact that they probably can't perform in a lot of places because they're "under age". But such problems should present little difficulty to a band with the drive, determination and musical skill of Reveille.

"Yeah, we've got to be aware of that," Simollardes said. "If a club serves liquor, we're not supposed to be in there. But we'll figure a way around that, I'm sure. You know, when there's a will to play rock and roll, there's *always* a way."

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As if you ever-sharp rock-hounds out there didn't already know, there's something intriguing going on within the music world these days, something magical, something almost mystical. What we're talking about in no uncertain terms is the resurgence of basic, bluesy, ballsy, good ol' rock and roll back into the contemporary music mainstream. You can hear the buzz on the radio, you can read about it in magazines and you can feel it as it wafts through the air. One of the bands

"We've taken all our influences and drawn all we could from them."

plished earlier this year. Then it was time to enter the studio and lay down such tracks as *1000 Yard Stare*, *Belief System* and their version of Wall of Voodoo's *Mexican Radio*, which together work to form DoubleDrive's loud and proud statement-of-purpose.

"We go into a phase, a little two-hour-dream session, and the result can be a killer song," Hambry said. "That's what happens with us. We do that, we jam, we work on ideas and put the pieces together. Then you get them on tape, listen and go, 'Damn, that's what we sound like?' And what's funny is that it usually sounds good."

By listening to the sounds contained on **DoubleDrive**, and by catching the group's dynamic live show, it's easy to understand why there's such a positive vibe about this

DOUBLEDRIVE

WILD EYED

SOUTHERN BOYS

Double Drive:
"We're open to anything that moves us."

BY NATE WEST

most excited about this return-to-basics rock and roll revival is a quartet of young musicians from Atlanta who go by the name of DoubleDrive. On their self-titled debut album, vocalist/guitarist Donnie Hambry, guitarist Troy McLawhorn, bassist Josh Sattler and drummer Mike Froedge have wheeled out an exciting array of riff-rocking, head-knocking, ass-kicking tunes, each filled with enough pent-up sonic energy to power Pittsburgh for a week.

"We've taken everything that's ever influenced us—everyone from Zeppelin and Sabbath to Soundgarden and Monster Magnet—and drawn all we could from it," Hambry said. "Everything I've ever heard encourages me to write, consciously or unconsciously, good or bad. In this band we've never set out to do anything in particular. We just wanted

to write good songs and play 'em to the best of our abilities."

DoubleDrive's surprisingly low-key approach to their craft has already yielded some big dividends for this unassuming unit. Since their formation just three years ago, the band has garnered the distinction of being voted Atlanta's "favorite heavy/extreme" band, a title bestowed upon them at the prestigious 1998 Atlanta Music Conference. They've also enjoyed the thrill of having one of their self-produced singles, *Tattooed Bruise*, get placed in rotation by the notorious radio station WJRR in Orlando, Florida—the station that first helped break such acts as Creed and Collective Soul. But all that initial recognition just further whetted DoubleDrive's ambition to land a major label deal, something they finally accom-

band currently circulating through the rock wires. Hambry's intense vocal delivery, as well as his attention-grabbing stage persona (where the good lookin' frontman utilizes not one... but **two**...microphones to better capture his vocal magic), have drawn plenty of attention the band's way, indicating that DoubleDrive may be well on their way towards big-time fame and fortune. Certainly they've come a long way since 1997 when the group was forced to change their name from MK Ultra in order to avoid legal trouble with a California-based unit that already owned the rights to that name. But today the members of DD can look back at that stage of their career with amusement, and look ahead with a look of commitment, and perhaps even a 1000 yard stare.

"The newsman Walter Cronkite used the term '1000 yard stare' to capture the look in the eyes of the guys returning from Viet Nam," Hambry said. "I thought it made for a great song. I'm open to anything that moves me—that's what makes DoubleDrive work."

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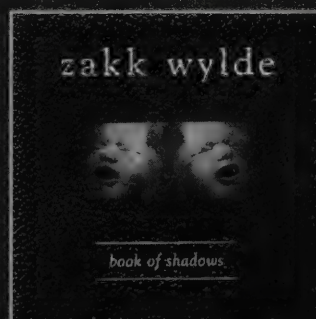
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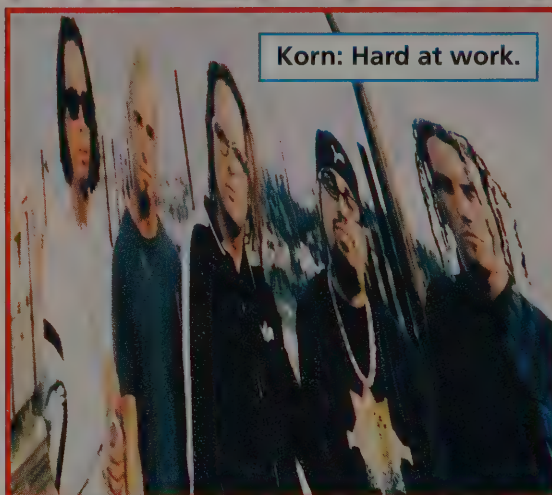
THE LATEST GOSSIP

KORN UPDATE: Those ever-busy guys in Korn are back at it. Almost as soon as they came off the road in the spring, these So Cal rap/metal masters went back into the studio to begin work on their next album. While it is still not clear what direction the band's new music will take, it seems safe to speculate that it will be similar in style and sound to the material contained on Korn's chart topping, **Follow The Leader**. Expect this new disc to hit local record stores by year's end.

AMAZIN' OZZ: So what's up with Ozzy Osbourne now that he's back on his own? While the crazed vocalist hasn't really opened up to anyone concerning his post-Sabbath plans, word is that he may reenter the recording studio to begin work on his next solo disc by year's end. But Ozzy is in no particular rush to get back to recording. After all, he's been on the road for most of the last year with Sabbath, and according to a confidant his highest pri-

ority is "taking a vacation as far away from everyone as possible."

CHAIR SHOT: It appears as if Silverchair's charismatic frontman, Daniel Johns, has overcome the eating disorders that plagued him during the recording of the band's recent disc, **Neon Ballroom**. "I imagine it was due to a number of things," the blond singer/guitarist said.



Korn: Hard at work.

"There was a lot of pressure on me, and I guess my body responded in a certain way. I talk about the problem of anorexia in *Anna's Song*, though I didn't necessarily want anyone to know it was me and my problems that I was singing about."

CHERRY BOMB: Buckcherry's controversial singer Joshua Todd has heard all the negative talk surrounding the band's supposedly pro-drug stance presented on their recent hit, *Lit Up*. And while the tattooed, string-bean frontman vows that he has given up his party-hearty lifestyle, he isn't about to force his bandmates to make a similar choice. "Just because I don't do

it anymore doesn't mean that the other people in my band do not like to party," he said. "If those guys want to go to the bar and get hammered, then that's their business as far as I'm concerned."

BIZNESS: Leave it to Limp Bizkit's Fred Durst to put his band's success in the proper perspective. Following the platinum success of the band's debut, **Three**

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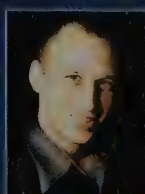
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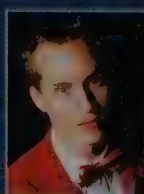
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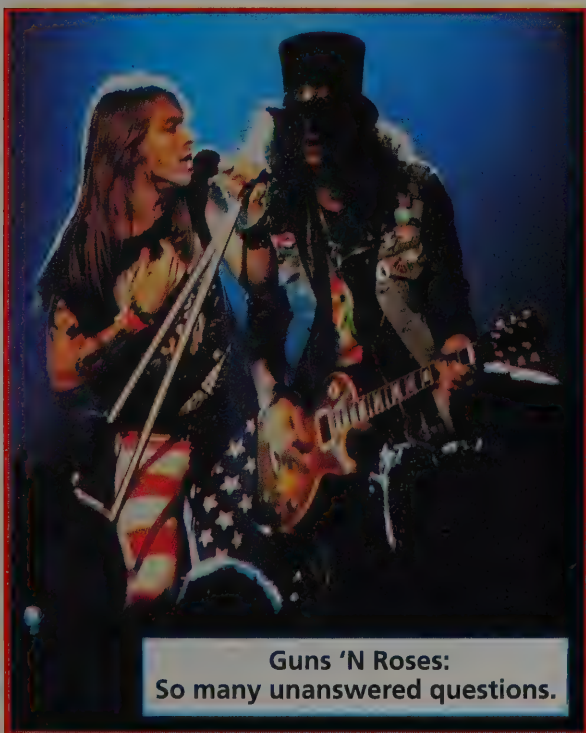
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Dollar Bill, Y'All, and the heavy-duty acclaim afforded their latest, **Significant Other**, it would seem as if the LB brigade is perfectly situated to take over the rock world. Even Mr. Durst agrees with that one. "We've successfully set a landmark for this type of music," he said. "Other bands have combined singing and heavy rock and rap, but no one else has done it with the kind of credibility that we have."

GUNS ABLAZIN': It seems like Guns 'N Roses (or at least what's left of 'em) will soon be making their return to the rock and roll scene. Lead vocalist Axl Rose has assembled a new group of sidemen (no, lead guitarist Slash is nowhere to be seen or heard) and recorded the band's first album in over five years. Will the



Guns 'N Roses:
So many unanswered questions.

rock world still remember the mighty G'N R rock and roll machine? Will anyone still care? Only time (and maybe a couple of million album sales) will tell us the answer.

MEGANEWS: With the success of their recent single, *Crush 'Em* and the wide-acceptance of their latest disc, **Risk**, it seems as if Megadeth is entering one of the most successful periods of their long history. Despite the years of wear and tear—as well as a rather radical change in the life perspectives of frontman Dave Mustaine—the Megamen seem primed and ready to kick some serious butt in the year ahead. "I think we're playing better than ever," Mustaine said. "There's a focus and an energy that at times is almost scary."

DUST UPDATE: According to vocalist Lajon Witherspoon, Sevendust has really "grown up" on their new disc, **Home**. In style and approach this effort represents a quantum leap forward for the highly acclaimed quintet, and Witherspoon knows it. "It's been so long since we did our first album," he said. "And this time instead of being told what to do, we *knew* what to do. It makes a really big difference, and you can hear it in the music we've made."

STONE COLD: It seemingly depends on which day of the week you ask them, but it appears as if the Stone Temple Pilots have overcome their latest personal difficulties and have actually completed work on their eagerly-awaited new album. "I think some misinformation got out a few weeks ago," said an on-the-scene source. "They were recording, and then they took a break. Some people interpreted that as a problem—it was just a delay. Now they're back and the music is sounding great."

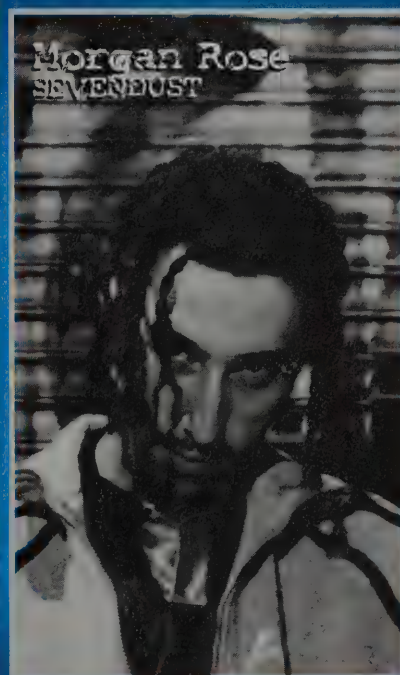
BUSH BEAT: So many people wondered why the release of Bush's oft-discussed new disc, **The Science Of Things**, was delayed for more than six months. You may recall that sources including MTV discussed the "imminent arrival" of the album as far back as last November. But as the months passed, word began to filter out concerning a problem between the band and their label. Now, after months of internal wran-

gling, those various concerns have been alleviated and the disc is finally in the public domain.

MAIDEN VOYAGE: It seems as if Iron Maiden's plans for a big-time American "reunion" tour with vocalist Bruce Dickinson have surpassed the expectations of many—but not of the band members themselves. While the group's performances have been drawing rave reviews across-the-board, sources close to the group report that the Maiden Metal Machine has been somewhat disappointed by the size of the venues they've performed in during this road outing. Considering that they haven't had a new album to support, the fact that they haven't been filling 15,000 seat arenas shouldn't deter these guys.

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It certainly hasn't taken Sevendust long to make their mark on the hard rock world. Their self-titled debut album has gone gold, and their headline-grabbing live shows have become "must see" events from London to Los Angeles. But all their recent accomplishments are already little more than "old news" for vocalist Lajon Witherspoon, guitarists Clint Lowery and John Connelly, drummer Morgan Rose and bassist Vinne Hornsby. With the release of their new album, **Home**, these Atlanta-based rap/metal masters have further solidified their position as one of America's most promising and exciting young acts. Recently we sat down with Witherspoon and Lowery in their record label's too-cool-for-words New York offices to discuss the past, present and future of the band known far-and-wide as Sevendust.

Hit Parader: Is there any special significance to the new album's title, **Home**?

Lajon Witherspoon: When you spend two years together on the road or in the studio, you begin to realize that Sevendust is your home. You really don't have the time for a "normal" life. Maybe I get a week here or there to kick back, hang out with my girlfriend and just watch TV. The rest of the time it's flying around the world, playing shows, recording music, doing interviews. Don't get me wrong—it's a

great life, but it is very different. Once you realize that your band is your home, where ever you may be at a particular moment, you accept everything just a little bit better.

Clint Lowery: This album is such a big step forward for us on so many levels that we wanted everyone to know what it meant to us. By calling it **Home** we kind of give the feeling that this music is really close to our hearts and close to our soul. You know what they say, home is where the heart is.

SEVENDUST

Sevendust:
"We don't
think we've
accom-
plished too
much too
soon."



HP: Your first album has gone gold. What are your expectations for this one?

LW: I have no problem saying I want it to be big... *really* big. It's great that the first one has gone gold, that's a lot more than any of us could have imagined. But now that we've had a little taste of success, we really want to take everything to the next level. We want this one to go platinum... or maybe even double platinum. I don't want to sound over-confident, but we really do believe in this music.

HITTING A HOME RUN

BY HENRY THOMPSON

CL: Sometimes people ask us if we think we've accomplished too much too soon. I don't think we have. Yeah, we had a first album that went gold. But we think that's just the beginning. We don't want to be one of those here today, gone tomorrow kind of groups. We want to keep doing this for years and years to come. But there's no reason to have a real slow, steady build. We want to explode!

HP: It seems that you've kept most of the structural elements of the first album on this one.

LW: In some ways, yeah. But in some others I think we've made some big changes. I know

"When you spend two years together, you realize that this band is your home."

from my point of view I really wanted to sing more on this one. I didn't want to bark or shout that much. I wanted there to be more melody in the songs so there'd be a chance for me to sing. I think we accomplished that.

CL: We took our time with this album, and I think the confidence we're feeling is very evident. When we made the first one, we were kind of told what to do a lot of the time and we didn't know any better, so we did it. Now we believe that we know what's good for Sevendust, and we've had no problems expressing those feelings to the people we've worked with.

HP: Is there one new song on the album that holds particular significance for you?

CL: It's hard to select one because we're so close to all of them. They each are very significant to us. It's hard to single out one as being more special than the others. But at the moment I guess my attentions are being drawn to *Denial* because it has a lot of what fans probably expect from us— but a lot of interesting new twists as well.

LW: You can ask me all you want, but I just can't pick one song. I love all of them. I know that sounds like I'm just avoiding your question, but I'm not. I think when everyone gets

the chance to hear this album they'll understand what I mean.

HP: You worked with Toby Wright on *Home*. What did he bring to the proceedings?

CL: He brought *everything*. I mean the guy's produced Alice In Chains and Slayer— he knows what he's doing. He gave us a lot of freedom to do what we wanted, but he just has an air about him that lets you know that he's still in control of what's going on in the studio.

HP: Sevendust kicked off this year's tour with a stint on the WARPED tour. Why did you choose that tour?

LW: Because we thought it would be interesting to play with a lot of different kinds of bands— especially punk bands— and expose ourselves to a new audience. I think a lot of the people who saw us on that tour hadn't heard our music before, so it was a very interesting experience for both them and us. We were the heaviest band on the bill, and we got a great reaction every night.

HP: Tell us the wildest, wackiest thing that happened to you on the road last year.

CL: One that comes to mind for me was when our bus driver started believing that the Mob was out to put a "hit" on him. It wasn't a



Lajon:
"I want to
be big...
really big."

joke— he really believed it. He was telling us how he had been kidnapped and kept in the trunk of a car for three days. We knew he was losing it. Then one day he just disappeared—we don't know if the Mob really got him or not.

LW: One of the things that stands out in my mind is the only time we came face-to-face with racism on the road. At one show there were these three skin-head kids in the front row all throwing their little Nazi salutes in my face. I just said to them, "You guys don't even know what that means."

HP: Was there one moment when you suddenly realized that all of your rock and roll dreams had finally been realized?

CL: I guess that was at last year's Ozzfest. Here we were, a little band from Atlanta with one album out, and we were sharing the stage with people like Ozzy and Tool. That was just incredible. Just hangin' out, watching what was going on was like a college education in rock and roll. We learned so much on that tour.

LW: I'd have to pick the Ozzfest too, but something else that was very special for me was when we were told our album went gold. It meant that the fans had heard it and liked it. In fact, I'm hoping to get a couple of gold albums, so I can stick one in my living room and one in my bathroom. That way I can look at it wherever I am.

PHOTO: JEN LOWERY/LH

So where does Ozzy Osbourne go from here? Three months have now passed since he stepped off stage with Black Sabbath for the final time, apparently drawing the curtain closed on what may be remembered by some as the most exciting and significant phase of his incredible 30-year career. But let's not forget for one second that sandwiched between his two historic stints with Sabbath was a highly successful solo career—one during which the inimitable Ozz sold more than 20 million albums and performed in front of more than five million fans worldwide.

In many ways Osbourne's 15-year solo stint, a time when he recorded such memorable discs as **Blizzard Of Ozz**, **Bark At The Moon** and **Ozzmosis**, far surpassed his achievements with Sabbath—in both a commercial and artistic sense. While the Sabbath songbook remains the seminal foundation upon which the entire heavy metal empire has been constructed, the undeniable fact remains that Ozzy's solo work helped expand the boundaries of the hard rock world in ways that Sabbath had never even dreamed possible. So now that he once again finds himself free and clear of all lingering musical responsibilities, where will Ozzy turn next? Will he return to the same group of musicians with whom he recorded his last solo effort? Will he form a fresh alliance with a new band of up-an-coming musicians? Or will he choose to pursue other, less strenuous aspects of his musical career? These, among others, have been the questions that have kept the metal underground buzzing for months.

"I want to enjoy my life," Ozzy explained. "That's my main motivation these days. I don't want to feel a responsibility to anyone or anything that doesn't make me happy. Thankfully, I have a wonderful family and a successful career, so I can afford to take my time and look at every opportunity that comes my way."

Certainly there appear to be a myriad of career opportunities staring Osbourne in the face as we fast approach the onrushing Millennium. He could choose to call up old cronies like Joe Holmes (the guitarist in Ozzy's most recent solo group) or Zakk Wylde (the six-string master with whom the Ozz made many of his most famous solo recordings) and begin work on a new recording. He could scour the world to find the most promising new hard rock talents and then put those guys to work in his next solo band. Or he could turn his back (temporarily at least) on the rigors of writing and recording to focus his abundant energies on making the oft-rumored Ozz Records label a reality.

OSZ OSBOURNE LIFE AFTER SABBATH

BY F. J. MERKLE

"I CAN AFFORD TO TAKE MY TIME AND LOOK AT EVERYTHING THAT COMES MY WAY."

"The only problem with the label is that as soon as we started up, bands started sending in demo tapes," Ozzy said. "And that was before I had even expressed what kind of bands I was looking for. I was looking for every kind of music, but of course, I got inundated with metal bands. So at that point I kind of put the whole idea of the label on the shelf for a while—Sharon and I knew we could always go back to it. I've been so busy since then that I really haven't had much time to put into the label. Maybe now I will. But as far as a new band goes, I don't really know. I've never had any problems with switching members in my bands. You know, there are only so many ways you can play *I Don't Know* and *Crazy Train*, so it's good to switch band members every now and again. It keeps me on my toes."

At the age of 50, it certainly takes a bit more than it used to to keep Osbourne primed and ready for rock and roll action. But considering the fact that he has lived life for most of the '90s clean and sober—in stark contrast

to his previous 20 years of existence—acting smart and thinking fast has become almost second nature to this crazy-like-a-fox rocker. Whether he chooses to jump right back into the rock and roll fray, or decides to take a back seat for a short while, certainly it will be the motivation supplied by new challenges that will continue to motivate Mr. Ozz rather than the lure of filthy lucre. Having pocketed an estimated \$20 million for his involvement with the Sabbath reformation tour, the band's subsequent **Reunion** live disc, and his control of last summer's Ozzfest—which Sabbath not-so-ironically headlined—it seems safe to say that money will never again be a primary motivation for Osbourne. But he knows all-too-well that sitting back and counting his profits is the last thing on earth he wants to do, for doing next-to-nothing is a fate worse than death for the hyperactive Ozzy.

"I learned that lesson when I 'retired' back in 1994," he said. "At first it was great—a chance to relax, play with the kids, sit around reading a book. But after a month or two of that, I was going crazy. There's not much of a thrill to taking out the garbage or digging in the garden. After you've stood on stage in front of 50,000 people, that just doesn't give me the kind of thrill I need."

So it would seem safe to say that at some point in the near future—though it might not be next week, next month or even next year—Ozzy Osbourne will rise out of an overstuffed easy chair in his stately English manor and once again make his looming presence felt in the rock and roll world. Exactly how, when and where he'll do this remains something of a mystery, but with Ozzy, all such speculation only adds to the fun! More than likely he'll gather together some of the world's hottest young musicians and venture into the recording studio to lay down tracks for an album that will probably be instantly hailed as "the best work of his career" by his over-anxious and ever-adoring fan base. But who's to question any and all such devotion cast towards the Metal Godfather. After all, he's done it before, and he'll do it again... he is, and will always be the Ozz!

"My life is never sensible, it's always crazy," Ozzy said. "Whatever I do is work, and often it happens so fast and furious that I don't even know whether or not I'm looking forward to it all. But the saving grace is that I'd rather have work than nothing to anticipate. But I don't feel that I'm trying to compete with younger bands, or even with myself. I'm just trying to make the best music I can and do whatever is necessary to keep me from going crazy."

PHOTO: LARRY MARANO



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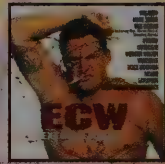
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played the Whiskey once before, with my previous band, confesses Megadeth's Dave Mustaine with a sly grin. Later that evening, Megadeth took the stage at the Whiskey to debut their new album, **Risk**. The last time General Dave had played this infamous little club on the Sunset Strip, was more than 17 years ago—when he was still with Metallica.

That was more than 20 million Megadeth albums ago. These days, Mustaine, bassist Dave Jr. Ellefson, guitarist Marty Friedman and drummer Jimmy DeGrasso are serving up **Risk**, their eighth platter of new music. Recently we had a chance to talk with the General and Jr. about Megadeth's state of mind 16 years down the line.

knowing that when someone tells you to do something again, it's not a personal dig—just that he senses a better performance in you somewhere.

HP: You've never seemed like a band that lacks confidence.

DM: Well there's a difference between self-confidence and ego, and we were full of ego in the beginning. It's real easy when you are filled with social lubricant to be perceived as being cocky. It's also easy to become big-headed when you are aware of your involvement in changing the rock world and letting that become everything that you are. My previous band [Metallica], was one of the fastest, heaviest bands out on the circuit in the beginning. Megadeth has

and for us the fight to stay ahead of the pack fuels what we do. Every time we go in and make a new album, we always have to think about what it is that we want to do with this new record. When someone goes and buys a Megadeth record, there's built-in quality control. They know that there's going to be a certain element there. They also know that on every new Megadeth album there's going to be something new.

HP: The vocals are very strong on **Risk**, oddly, at times you sound a little like James Hetfield circa **Master of Puppets**.

DM: Thanks, I think.

DE: If you noticed the vocals on the first impression, mission accomplished. One of the goals of **Risk** was to let Dave's singing come out more. Dave writes dynamic lyrics, and we believe that they should be heard. Over the last couple records we started to let the music be more of a background to the vocals. That's why we've always put lyrics in the sleeve because they are so dynamic.

DM: In the past, a lot of times the vocals didn't come out because there was a lot of very loud musical playing going on.

MEGADETH

RISKY BUSINESS

Hit Parader: What's new and exciting about **Risk**?

Dave Mustaine: We spent a lot of attention on the vocal arena. When we went in, we had a lot of the songs arranged in our own mind, and once we got into the studio with our producer, Dan Huff (who also did the last record), we fine tuned the arrangements. We went through the prospective players, worked out each of our rolls and what parts everybody plays. Then we assembled the tracks. The guitar parts for me came relatively fast. I played a lot of guitar on this record, more so than any record I've played on since Marty's been in the band. I usually do the rhythm track, and then I do a lead part, and a lot of the extra peripheral guitar parts are done by Marty. This time, Marty had flown home and I just played as much as I was instructed to play—which was a lot. This is the first record we've done that was under budget and ahead of schedule.

HP: What do you attribute to being under budget and ahead of schedule?

DM: Not spending money on heroine—I'm just kidding, that was a long time ago. We have a good working relationship with our producer, so that we know how to get the best out of the band in the shortest amount of time. A lot of that also comes from self confidence,

"We know how to get the best out of the band in the shortest amount of time."

always been a no-holds-barred, take no dirt from anyone ever band. We would play anywhere for as long as we could possible play. Our second tour was 72 weeks straight. That was unheard of. Probably the reason we did that was we were still drinking a lot and hadn't gotten into the serious extra curricular activities.

Dave Ellefson: With Megadeth, there was a mission statement to be the fastest and the most furious band ever. We did that and then it got to a point where there was a lot more that we could do than just that. We realized along the way that there was a lot of other stuff that we wanted to do, so we've expanded while still staying in touch with our roots. We seemed to always be a band that was slightly ahead of what our contemporaries were doing,

On **Risk**, we've tried to let the music be in the background a bit to let the vocals come out. Some of the songs are more like chord progressions to support a vocal instead of it being a dominant riff with a vocal as an afterthought.

HP: Where is Megadeth coming from? And where are you going?

DM: Obviously, we want to play good music, have fun and see the world again. We plan to take the music out to the streets—it starts when we go to Europe with Iron Maiden in September. We want people to come and hang out with us and do what they do at a Megadeth concert, whether it's moshing, slamming, pogoing, just standing there picking their nose—who cares? It's pretty much, we're here, you're there, let's meet in the middle and have a good time.

HP: What have you learned from all your years in Megadeth?

DM: We now know how to facilitate what our following requires from us to continue to earn their money—being able to work closely with the press corps, being controversial and still being provocative.



DAVE MUSTAINE
HIT PARADER

Trends may come and go. Stars may come and go. Musical styles may come and go. But in the ever-changing rock and roll world, one thing seems to remain amazingly constant—the on-going appeal of loud, crashing, amps-on-overdrive guitars. Don't believe us? Then just ask the guys in New American Shame.

posturing that characterized their home town's musical output earlier this decade. Nope. For New American Shame, rock and roll—the kind of no-holds-barred, party-hearty rock and roll that lit up radio and MTV airwaves back in the '80s—is still very much alive and well. And after struggling through various incarnations, and overcoming a

recording deal. But the label didn't want New American Shame to just lay down tracks for a new disc—rather, they wanted them to augment the eight songs contained on the EP with four additional tunes. Thus **New American Shame** came to life—as rousing and head-banging a collection of riff-rockers as anyone is likely to hear this year (unless, of course, AC/DC manage to finish their new disc within the next couple of months). But all such comparisons to their hard rocking idols do little to deter the guys in New American Shame. To their way of thinking, being mentioned

NEW AMERICAN SHAME

RAW POWER

BY BRANDON PARKER

On their self-titled debut album, this Seattle-based quintet has opened up heavy metal's Pandora's Box and seemingly unleashed every ghost that lurks within that well-worn musical machine. Their sound rocks, it rolls, it struts, its strolls—along the way recalling vivid (some might even say too vivid) images of such halcyon Rock Gods as AC/DC, Van Halen and Kiss. No, the sounds created by vocalist Johnny Reidt, guitarist Jimmy Paulson, guitarist Terry Bratsch, bassist Kelly Wheeler and drummer Jack Stringham aren't about to change the American political landscape or find a cure for cancer. And, in all honesty, they're not designed to. All the music of New American Shame is gonna do is make you wanna get off your ass, pump your fist in the air and maybe scream a time or two at the top of your lungs.

"We have some very simple goals in this band," Paulson said. "We've been around for a while now, we've played different types of music in different bands and we've all come to the same conclusion; we want to make records that are a lot of fun. We want to make the kind of music that people really want to hear. There's nothing wrong in saying that you want to be rock stars... and we do want to be rock stars. We want to make money from doing what we enjoy, and we want to have as much fun as possible in the process."

Noble ambitions, indeed! But all it takes is one listen to such choice cuts as *Under It All*, *What's It To You* and *Broken Bones* to realize that these dudes mean every word of what they say. They may hail from the Emerald City, but in these tunes you'd be hard-pressed to find any of the down-at-the-mouth, angst-filled

variety of pitfalls over the last few years, the NAS brigade seem well prepared to take full advantage of every opportunity that may now come their way.

And make no mistake about it—opportunity has clearly knocked on this unit's door! How else would one explain the fact that after hearing the band's self-produced, self-financed EP last year, a major label almost instantly stepped forward and offered the band a big-time

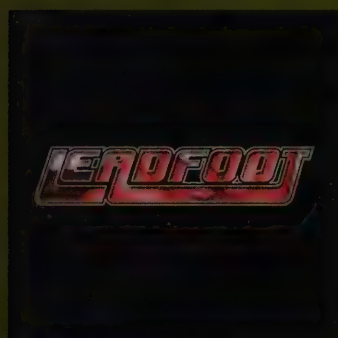
in the same breath (let alone the same **Hit Parader** article) as their heroes is nothing short of a dream-come-true.

"We've heard people say that we sound like this band or that band, but it's always done in a very complimentary way," Paulson said. "We've never taken any of those comparisons in a negative way. How could we. To be compared to some of the best bands in the world is the highest compliment anyone can pay a group like ours."



New American Shame: "We want to have as much fun as possible."

PULL THE PIN...



LEADFOOT

"Take A Look"

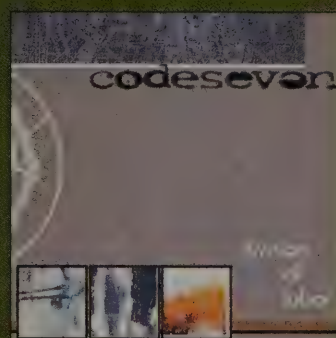
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By definition, an "orgy" is characterized as "proceedings marked by unbridled indulgences of passions." Perhaps the band known as Orgy has taken those words to heart—at least in a musical sense. As shown throughout their debut album, **Candyass**, vocalist Jay Gordon, guitarist Ryan Shuck, bassist Paige Haley, drummer Bobby Hewitt and keyboardist Amir Derakh have displayed their unbridled rock and roll passions

tion to build upon."

A strong foundation, indeed! In fact, it would seem to many observers that Orgy was a band destined for success from the very first moment they appeared on the rock and roll scene. After all, they own the distinction of being the first band signed to Korn's Elementree Records label, they've already performed in front of over half a million

what turns me on. I think they'll appeal to a lot of kids, and a lot of different people. They're fashionable, pretty dudes, so all the chicks will dig 'em. And they're real heavy, so hopefully a lot of our friends will like 'em too."

It certainly didn't take Orgy long to score

Jay Gordon:
"We do some
things that
nobody else is
doing."



BY JAMES HARDING

over and over again. By doing so, this distinctive So Cal-based unit has emerged as one of the year's most notable success stories with their first album attaining gold sales status, their videos becoming MTV staples and Gordon emerging as a bona fide rock rag pin-up boy. But despite all the commotion this unusually-attired, synth/metal unit has caused over the last 12 months, the members of Orgy insist that the world has only begun to sample everything that they're capable of presenting.

"What's happened to us has been really good," Gordon said. "But one of the things we're determined to show is that we're not one of those one hit wonder bands. We have a lot to offer, and I think we've only shown a small fraction of what we're capable of doing. What we're happy about is that the success we've had with **Candyass**, and the exposure our tours have given us, have provided us with a very strong founda-

tion to build upon."

fans (thanks mostly to their participation in last year's super-hot *Family Values* tour), and their first single, *Stitches*, has popped up on radio and vid-TV with the frequency of a Pepsi ad. Certainly things have gone amazingly well for this hard rocking quintet, but according to the all-seeing eye of Korn's Jonathan Davis, he never had a second's doubt concerning Orgy's eventual success.

"What they're doing is something very fresh and very new," Davis said. "That's

big in the always-unpredictable rock and roll sweepstakes. Amazingly, it took Gordon and Shuck only six months from start-to-finish to conceptualize the band, put together the group's lineup and get Orgy signed. Evolving from little more than a notion in the two rockers' ever-creative imaginations to standing on stage in front of 20,000 people in such a short period of time must certainly rank as a rock and roll record of some sort (anybody have a copy of *The Guinness Book Of World Records* handy?), but even as they look back on their meteoric rise to the top, these Orgy boys seem to



PHOTO EDDIE MALLUK

be taking in stride just about everything that's come their way.

"Ryan and I conceptualized Orgy only about six months before we were signed," Gordon confirmed. "We started writing songs together as soon as we hooked up. It started off in a garage where we just started throwing some ideas

er the musical goods has certainly paid some big— and fast— dividends for Orgy. Eschewing the normal "let's play clubs" route to notoriety, the group still managed to make rapid work of acquiring a major name for themselves in the rock and roll world. Sure, without the looming presence of the guys in Korn perhaps things wouldn't have happened quite as

"Korn has played such a big role in our success," Gordon said. "They certainly understand what it's like to be in a band— especially a band that doesn't necessarily do everything in the conventional way. So that was a big help. But we also have confidence in what we do. We know they saw something special in us because there is something special there."

There undeniably is something very special involved with just about everything Orgy does. With a style that blends Gordon's highly theatrical presence with the band's industrial-inspired rhythms and metallic guitar attack, some media scribes (including this one) have already advanced the notion that in a number of important ways **Candyass** may well represent the ultimate Y2K collection. Such tracks as *Social Enemies* and *Dissention* are filled with cutting-edge studio wizardry and techno-rock posturings, all effectively utilized by the band in their efforts to bring forth their unique musical message. And while some cynics may state that they've seen and heard all this before through the seminal work of Manson, Bowie, Reznor etc., for Orgy any and all such comparisons only serve to further solidify their ever-tightening grip on hard rock's upper echelon.

"The whole point of making this record was to make something raw,

"We're very proud of what we've done so far."

"We're determined to show that we're not one of those one hit wonder bands."

around, and the next thing you know we're making an album then touring the country with Korn. We knew right from the start that we had something a little different going for us. That was the way it was designed. We never know exactly how people are going to react to what we do— but they always react."

Doing things "their way" and sticking to their guns when it came time to deliv-

quickly for Orgy. But these guys have never lacked for confidence in either themselves or their music. In their minds it just-so-happened that they were the first band that the Kornsters went out to sign. And while such a distinction is certainly not lost upon them, the members of Orgy believe that success would have come their way... sooner or later.

that really grabbed you," Gordon said. "We know that a lot of it is all crap, a bunch of fairy tales and lies, but that's okay— this is rock and roll. We like the idea of taking as many different elements and mixing them together— then we see what we've come up with. We like taking as many chances as possible, both in the studio and on stage. It's living life on the musical edge. For us, that's what makes all of this exciting. It's all a great adventure, and we're enjoying every second of it."

BIOHAZARD: HAZ

"People see us as a negative thing—but

It's not exactly on the same level as giving away nuclear secrets to China to inform you that there are some rock and roll bands whose only ambition is apparently to see their pretty-boy faces splashed on magazine covers and have their candy-assed carcasses dance around on MTV. There are other groups whose sole mission is to sell as many albums as possible—no matter what the cost may be to their long-term artistic credibility. Then there are those bands who couldn't give a rat's behind about such trivial matters. They couldn't care less about commercial success, media recognition or MTV airplay. Their only goal is to make music filled with substance, purpose and perhaps even an ounce or two of controversy.

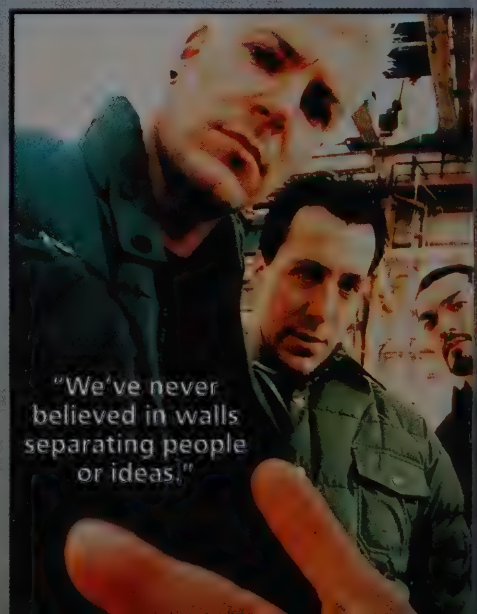
Welcome to the world of Biohazard, the brash, bold, bad-ass Brooklyn-based unit that over the last decade has continually told the mainstream rock world to not-so-politely "shove it." Their unusual blend of metal, rap and hard-core influences and their their cutting-edge work with a variety of hip-hop and avant-garde superstars have made vocalist/guitarist Billy Graziadei, vocalist/bassist Evan Seinfeld, drummer Danny Schuler and guitarist Rob Echeverria a band that many admire...and many fear. There are no limits to where Biohazard may travel through their musical sojourns—often right into the belly of the beast, where they delight in unveiling

the darkest side of the human condition. On their latest album, **New World Disorder**, this rule-breaking, chance-taking outfit once again proves that they're out to set the rock world on fire—both literally and figuratively.

"A lot of people see Biohazard as a negative thing," Schuler said. "But the funny thing is that we've always prided ourselves on being positive. People see the shows, the kids dancing, diving off balconies, the craziness, and they mistake it for a violent negative energy. In fact, it's a very intense *positive* energy. It's a release. It's like when two kids are playing around, wrestling with each other, laughing and giggling as they're knocking the crap out of one another. There's a level of commitment necessary to being in this band, and the same can be said for being part of our audience. It always amazes us the amount of energy we get back from them every night. A lot of our songs may address really rotten, negative things, but it drains both them and us of a lot of our anger."

Anger has been Biohazard's most prominent method of communication ever since their self-titled debut disc hit the rock world back in 1990. At that time their unusual amalgam of hard-core and heavy metal ingredients was virtually unheard of, placing these Noo Yawk rockers on the pointed precipice of rock's cutting edge. At a time when music's transitional elements were in a state of flux,

sweeping aside the likes of Poison and Warrant and replacing them with the Nirvanas and Soundgardens of the world, Biohazard remained removed from the fray—a band seemingly always on the outside looking in. Yet, as subsequent discs like 1992's **Urban Discipline**, 1994's **State Of The World Address** and 1996's **Mata Leao** continued to expand both their fan base and their realm of influence, the rock scene slowly began to realize that despite whatever shifts the music world may



"We've never believed in walls separating people or ideas."

ARDUOUS CONDITIONS

BY ROB ANDREWS



Biohazard:
"Our songs drain
both us and our
fans of a lot of
anger."

SEE OUR message as being very positive."

endure, Biohazard was not about to go away. Their rage-filled lyrical forays, their biting political rhetoric and their wall-shaking guitar thunder marked them as both a band with something important to say and a band with an important way of saying it.

"We've never believed in walls separating people or ideas," Seinfeld explained. "We never understood the idea that someone listening to a hard-core band, or a rap band couldn't enjoy listening to a metal band as well. Or why was it that someone who was

white was supposed to like a certain kind of music while someone who was black was supposed to like something else? It just never made sense. We've always wanted to demolish those artificial barriers."

Certainly all of the barriers the band has railed against so effectively in the past are once again obliterated on **New World Disorder**. Unrelentingly heavy, uncompromisingly dire and undeniably riveting, the disc finds of Biohazard brood boldly going where no band has gone before (sorry Captain Kirk), exploring the deepest, darkest alcoves of the mind and soul. Filled with images of stark urban landscapes and depressing social ills, such songs as *Dogs Of War*, *Inner Fear On* and *Cycle Of Abuse* present the group at their agonizingly potent peak. Certainly this stuff isn't designed to sooth the savage breast or rest easy on one's troubled spirits, but for Biohazard their new music is both a revelation and a revolution—a chance for them to draw upon their myriad life experiences and cleanse their angst-filled souls in the process.

"Growing up, we were constantly surrounded by violence," Seinfeld said. "We had battles with drugs and we buried a lot of friends. As a teenager, I didn't find it odd that I was going to funerals practically every other weekend. It seemed perfectly normal to me because it was the only life I knew. We channeled a lot of that emotion, and a lot of those

memories into the music we made on this album."

It has always been the incredibly frank, open way in which the band has dealt with their past troubles that has served to continually endear them to their following. And while the group's stark lyrical stance and overwhelming musical power have served to virtually guarantee their inability to ever enjoy mass commercial success, Biohazard seems to innately understand their role in the contemporary music world. They were never cut out to be hit makers or taste shapers—their's was always meant to be a *higher* purpose. As proven throughout **New World Disorder**, this is one band whose job remains to open the eyes and ears of everyone to the darkness lurking right under the skin of each and every one of us.

"Everyone is talking about how the climate is right for a new Biohazard record because metal is coming back," Graziadei said. "But to our way of thinking metal never left. As long as stress is part of our everyday lives, there will be aggressive music. Society needs metal because it's therapeutic—it's a way to vent and express yourself. There's no better feeling than having someone come up to you after a show and say 'that song helped me though a hard time in my life.' We hear that a lot on the road, and that means more to us than anything."



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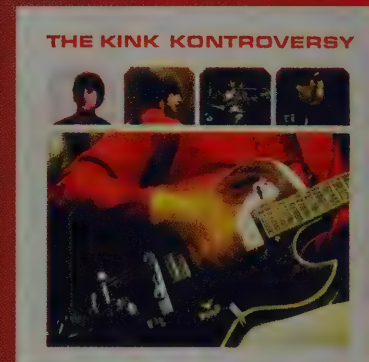
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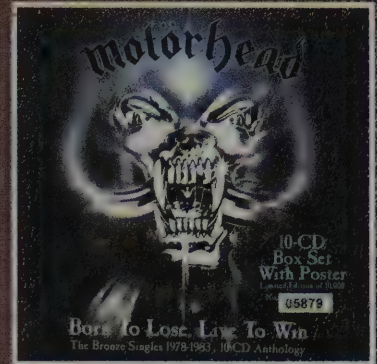
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ZACK DE LA ROCHA
HIT PARADER

There were rows of police cars in attendance. Many in the crowd milling outside of the sold-out arena held aloft placards brandishing fiery anti-establishment messages. News vans had showed up "just in case" the evening's festivities took a ugly turn.

What the heck was going on? Was this a rock concert or a political rally? The fact was that it was both—it was a Rage Against The Machine concert, a place where powerful music rules and a forum for social expression always exists. On this particular occasion Rage members Tom Morello, Zack de la Rocha, Tim Bob and Brad Wilk had chosen to tackle a particularly volatile issue, the imprisonment of convicted cop killer Mumia Abu-Jamal, and while a vast majority of those in attendance seemed rather uninterested, or at least somewhat oblivious, to the left-wing political motivations that lay behind the night's show—at least until the various

banners, ranging from "Free Mumia" and "Save The Rain Forest" to the ever-popular "Down With Clinton" wandered around somewhat aimlessly, hoping against hope to find others sympathetic to their ever-so-politically-correct causes.

In sharp contrast to the cool outside temperatures, the atmosphere inside the hall was charged to the boiling point, the perfect

"The media doesn't want to deal with a band with a political point of view."

RAGE AGAINST THE MACHINE

POLITICAL ANIMALS

BY MARK MATHESON

on-stage participants in the evening's show began to explain various "details" of the Mumia case, ad nauseum—others sensed that they were existing in the eye of both a musical and social hurricane.

"I just came here for the music," one fan stated as he strolled through a double-pronged security check before entering the arena. "I don't mind the group's politics, but they're not always for me. But they can do what they want—I respect that. I love the energy of their music, and I do support some of their social stands. But sometimes they're a little too unconventional as far as I'm concerned."

"I'm here to show my support for Mumia," a young woman retorted. "I thank Rage Against The Machine for their bravery and willingness to voice unpopular opinions. They stand up for the oppressed, and they certainly deserve our praise and our support for doing that."

The phalanx of security guards that filled many parts of the arena, as well as the ever-hovering presence of the news crews just hungering for a juicy story, had served to put segments of the crowd in a foul mood. As they waited impatiently for the evening's entertainment to commence, black-leather-wearing skinheads could be seen strolling across the arena floor jostling anyone that dared stand in their way. In another corner of the arena flood, tough-looking bikers stood their ground, openly smoking cigarettes (against arena rules) and taunting the nearby police. At the same time, long-haired kids holding up a variety of politically relevant

environment for tempers to go awry and fights to break out—and break out they did, making security guards scurry and the police spring into action. Whether those incidents were the result of differing opinions concerning Mumia's eventual fate, or merely the by-product of too many young hard rock-loving hot-heads gathering together in one place at one time will perhaps never be known. Let it be simply said that it was an almost surreal environment, a bizarre mix of '60s social activism and '90s violent conflict, and the 18,000 gathered fans seemed intent on expressing their anger, frustration and hostility through every move they made and every word they spoke.

Sequestered backstage in the relative serenity of their dressing room, the members of Rage Against The Machine remained somewhat oblivious to the increasingly tense situation out front. It wasn't as if this sort of conflict was new to these guys, after all they had encountered similar crowd reactions in such distant ports of call as Rome and Rio as well as in closer-to-home locales like L.A. and San Antonio. But for Rage Against The Machine, an angry, active, aggressive crowd is almost an expected—and desired—constant. Especially that night, considering all of the negative attention that their pro-Mumia show had garnered in the mainstream media, they sensed that tensions would be running at a near fever-pitch. After all, the music this band has presented on their triple-platinum, self-titled debut disc, it's equally

successful follow-up *Evil Empire*, as well as on their latest effort, the sarcastically titled *We're Prepared To Fight And Die For Our Country Because We Love Our Elected Officials*, remains without peer as hard rock's most politically potent and incendiary message—and Rage proudly stand as the form's most potent and incendiary messengers.

"Some people in the mainstream media want to dismiss us," de la Rocha said. "But that attitude comes from those who don't understand us. There are a lot of people out there now who seem to at least want to understand what we're doing; that's very encouraging. We've grown to expect people in the mainstream press wanting to just call us a bunch of whiners and then move on. They don't want to waste their time dealing with a rock and roll band with a political point of view. They don't know what to make of us

and how to handle us. We like that."

While de la Rocha may feel that the mainstream press doesn't have a clue regarding Rage Against The Machine's various political stance (including their hotly debated position on Abu-Jamal's imprisonment), their audience has no such problems. As soon as the band took the stage, and started ripping into such potent, highly-charged songs as *Freedom* (which was dedicated to Native American activist Leonard Peltier) their surprise 1993 hit, *Killing In The Name*, and their controversial MTV favorite *Bulls On Parade* (a tirade against American military practices) the crowd was on its feet, cheering Rage on and singing along to every song. With Morello's Hendrix-inspired guitar excursions leading the way, and de la Rocha's unique rap-come-rock vocals further inciting the assembled throng, at times it seemed the evening's proceedings were about to break into a full-scale riot. De la Rocha, however, never had a doubt that he had the crowd under his total control.

"The thing is to keep 'em interested," he said at show's end. "They care about these issues as much as we do. But they have their agendas and we have ours. Not every cause we support will be supported by everyone listening to us. That's okay. As long as they feel strongly about *something*. We want to make the people think. We want to open their eyes. We want them to know that the world is far from perfect. If we can get even a small percentage of people to get beyond the music and listen to what we're saying in our lyrics, then we're really accomplishing something."

When the idea for the Family Values tour first came to the members of Korn back in early 1998, they instantly knew they had hit upon a concept that would entirely revolutionize the rock world... one way or another. Jonathan Davis, Munky, Head, David and Fieldy sensed that their plan to present artists from the metal, hard rock and hip-hop worlds on one stage at one single arena event would either prove to be one of the hottest ideas of all-time, or it would quite possibly end Western Civilization as we know it.


After all, the mere notion of having rap and metal stars share the same stage and the same audience was enough to make

FAMILY VALUES '99 A SPECIAL REPORT!

BY JAMES HARPER

many long-time music biz observers cringe with consternation. Fans of one style of music were *supposed* to hate the other kind. It was part of rock lore, an accepted "rule" that had rarely— if ever— been questioned. You just weren't supposed to mix styles and approaches so radically— and if you did you apparently ran the risk of ending up with a full-scale riot on your hands... that, or total apathy from everyone involved. But such polarity intrigued the members of Korn. So when the band's members first asked themselves why a performer like Ice Cube couldn't perform sandwiched between the likes of Rammstein and Limp Bizkit, the only answer they could come up with was, "why not?"

"We knew right from the start that Family Values was going to be different from anything anyone had done before," Davis said. "And that's exactly what we wanted. I always loved the feeling of going into a big arena and having the sounds bounce off the walls. That was so exciting, and that's the kind of energy that we wanted to capture again with Family Values. We grew up with all sorts of different influences and different acts that we liked.



Wes Borland:
The captain of Limp
Bizkit's on-stage chaos.

PHOTO: FRANK WHITE

And we knew that there were a lot of people just like us out there. It was the music industry who had mandated that certain people were supposed to like a certain type of music, and *not* like certain other types. We thought that was really ridiculous, and with Family Values we set out to prove just how wrong those ideas were."

Needless to say, *Family Values '98* proved to be one of the year's major success stories. The tour not only cemented Korn's position as the clear-cut kings of the late-'90s hard rock world, it also helped solidify the star-studded potential of everyone from Limp Bizkit to Orgy. That tour grossed more than \$35 million, from ticket sales, merchandising revenues and the like. In addition, its subsequent CD and home video packages added additional millions to the coffers of everyone involved. Indeed *Family Values '98* broke all the rules and convinced a generation of skeptics that a new day had dawned in the rock and roll world.

Now it's time to do it all over again!

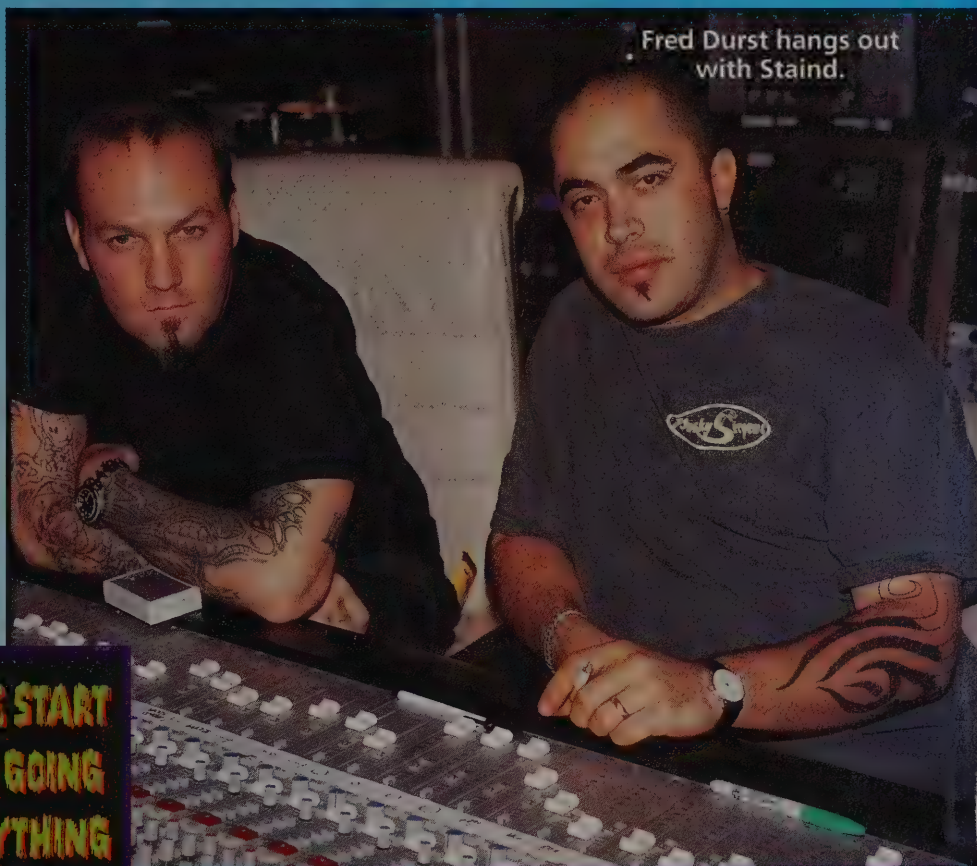
Indeed it's now time for *Family Values '99* to take center stage. Already excitement has reached fever pitch as last year's co-starring attraction, Limp Bizkit, headlines this year's star-filled extravaganza. Once again, an exotic array of seemingly incompatible hip-hop, rock and metal performers—including Staind and Videodrone—have been brought

music was just better than anything we could have dreamed up. Then to be invited back this year—and be the headliners—was the top, man! We're gonna have so much energy when go out there every night. We want to turn every arena into the biggest party you can imagine."

Initial sales reports for *Family Values '99* indicate that Durst's excitement is being shared by an incredible number of fans across the face of the North American continent. With Limp Bizkit's

the last two years to have acts like Korn and Limp Bizkit there to sell tickets. If they removed either of those bands from the lineup, I don't think you'd see half the number of tickets being sold. The other acts are nice, and the diversity is undeniably a cute concept, but the fans are mostly there to see the big bands. That's not really an opinion, that's a fact."

Still, whether the fans have turned out to see the super star bands that sit atop



Fred Durst hangs out with Staind.

"WE KNEW RIGHT FROM THE START THAT FAMILY VALUES WAS GOING TO BE DIFFERENT FROM ANYTHING ANYONE HAD DONE BEFORE."

together to perform at *FV '99*, and with the style of rap/metal first introduced by the likes of Korn and Limp Bizkit enjoying unprecedented success, it would seem that this year's event may very well be destined to shatter the lofty sales figures and the heady revenue streams enjoyed by the tour's initial run. Of course, with no proven superstar act like Korn to serve as tour catalyst, some are wondering if the still relatively inexperienced Bizkit Boys can fully handle their top-of-the-bill status. LB's vocalist Fred Durst, however, clearly isn't one of them.

"We love a good challenge—and this is one of those," he said. "We had the best experience of our lives on Family Values last year—it was all just so cool. Havin' the chance to hang with so many cool people, and hear so much great

latest disc, **Significant Other**, already a multi-platinum smash, it would seem that for the second consecutive year hard rock's "Band of the Moment" finds itself sitting atop the *FV* bill. Yet, somewhat amazingly, there remain those who still question the viability of what they perceive to be the Family Values "gimmick". These skeptics point to last year's tour—where original co-headliner Rob Zombie was forced off the bill after expressing his belief that rock fans didn't want to hear rap acts—as evidence of the fact that it is the power of the bill's top-draw attraction (whether it be Korn or Limp Bizkit), rather than the tour's unique musical "concept" that holds the key to Family Values' on-going success.

"I do believe that the tour wouldn't work without a very powerful headliner," said one music industry insider. "Family Values has been incredibly fortunate over

the Family Values marquee or revel in the ethnic and musical diversity that has fast become the tour's most note-worthy calling card, the fact is that Family Values has quickly turned into an American institution. Already there is talk about Korn returning to headline the *third* *FV* outing, next year. And as the face of the hard rock world continues to expand and change, it seems certain that a new generation of stars will be emerging, all more-than-happy to jump aboard the Family Values bandwagon, if and when the opportunity comes their way.

"We've been thrilled to be part of Family Values," said Orgy's Jay Gordon. "How many young bands get the opportunity to perform in an arena in front of 20,000 people these days? We know that our involvement last year really helped break our album. It was great for us, and it'll be great for whoever is lucky to be part of Family Values in the years to come."

PHOTO: ANNAMARIE DISANTO

Over the last two years, Limp Bizkit's vocalist Fred Durst has emerged as one of the most colorful, controversial and conspicuous forces on the rock and roll playing field. His loquacious personality, on-stage dynamism and off-stage business acumen have quickly turned him into something of a late '90s musical legend. With the break-out success of LB's latest disc, **Significant Other**—

which follows hot on the heels of their platinum debut effort, **Three Dollar Bill, Y'all**—this Florida resident has solidified his place as one of the leaders of hard rock's new generation. With all that in mind, we thought we'd just turn these pages over to Mr. Durst, and let him expound some of his unique life philosophies. We like to think of it as Quotations From Chairman Fred.

"I am an intense person. I'm extreme. But I try to be really nice to everybody—I really try to be. Everybody asks me for everything. I feel bad for people a lot of times. I'm always looking out for everybody. At the same time I can feel real intense because—I don't know—there's something wrong with my brain or something. I'm made of it, and I'm not afraid of it."

Fred Durst (left)
hangs out with
his bud.



LIMP BIZKIT

QUOTATIONS FROM CHAIRMAN FRED

BY AARON BAXTER



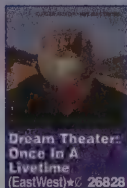
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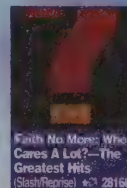
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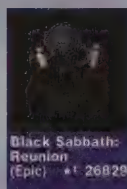
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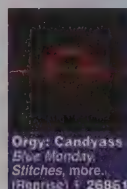
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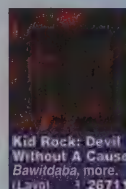
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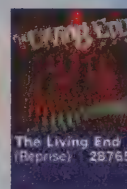
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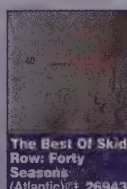
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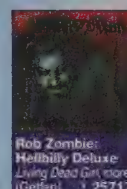
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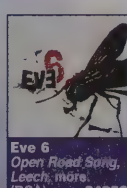
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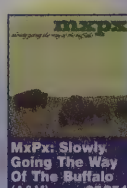
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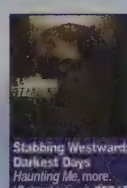
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Glenn Tipton: Baptizm Of Fire (Atlantic) 16750
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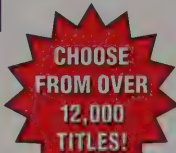
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"Everybody who comes out with a hip-hop influenced heavy rock album after **Significant Other** will just be riding our coat-tails. No one else has this kind of credibility with all their musical elements."

"I believe in God. I pray three or four times a day. Sometimes I see on TV where a lot of people are saying that our music is bad. At the same time the evangelists that are saying such things are making a lot of money. It's hard to tell if they're real or phony. They tell us that our music is nothing but noise—noise pollution. They say it's not the way of the Lord. It makes you wonder about what you can really believe in."

"Maybe I'm a magnet for bad relationships and a magnet for everything. I don't really know. But I do know that we deal with a lot of that in the music we make—especially on the first album. We had a song called *Leech* which was about a couple of guys who were constantly around us. They were bugging us, giving us demo tapes. Everywhere we'd go they'd show up and they'd be hangin' out. Nobody liked them, nobody was their friend, but they were just always around."

"One of my goals is to put my home town of Jacksonville on the map in a rock and roll sense. Lyrnyrd Skynyrd did it, I guess, but that was a long time ago. But I'll do strange things when I'm in the right vibe—like throwing the Florida State Seminole chant into the middle of a song. It's just my way of givin' props to everyone from back home."

"I was amazed by the reaction that we got for *Faith*. I love George Michael, man. Everybody loves '80s music, whether they admit it or not. Something about him was always killer, always smooth. He's just real awesome. I think the corporate push he got kinda worked against him, but you know, you gotta have faith."

"I know so many people who have two distinct personalities—obnoxious and drunk asses—and they change back and forth all the time. They like to claim that everybody owes them something. One time I let this guy move into my apartment and he got me evicted because he spray-painted the wall and cussed out management. Crazy, man. He was the most insane person I ever met in my life. The dude had such an ego. I told him to drop the ego before he crashed, but he didn't. I told him it's not too late, it's just time for you to zip up that grill and take a deep breath and look around. You might see that there's nobody left who cares about you."

"In some of the songs I write I'm trying to let the kids who hear 'em know that they're not alone—that there are a lot of people who've gone through what they're going through—and others who are going

through it right now. I know how they feel. I feel alone at times. I get panic attacks. I feel helpless and alone a lot of times. I have so much stuff going on in my head all the time that I probably could write ten records about it."

"I've had some really bad relationships in my life. That's where the title **Significant Other** comes in—though in the Limp Bizkit context the 'significant other' in question is really the band. I remember this one girlfriend I had. She got off on saying things to hurt me. She was living with me and I supported her. But she would find weaknesses and say everything should could think of just to hurt me inside. Every time we'd get into an argument, she'd say so many things to hurt me that I'd naturally get upset. Eventually I just couldn't take it any more. Then she'd blame me for getting upset. It's like the classic tale—there's no one to blame but you and who gets the blame?"

"People who don't know me automatically stereotype me. You get no love unless you

have something to give 'em. And then, all of a sudden, you're in a band that's happening, and you're respected. You get no love when you're nobody. That's the way this industry works. That's the way people are. That's the way club owners are. For a long time Limp Bizkit was given no respect by anyone. The attitude was, 'go sell some records and then I'll give you some attention.' Well, those same people want to be our best friends now."

"I've sinned in so many ways it's unbelievable. I've robbed stores. I've lied terribly. I've cheated. I've been greedy. I've lusted. I've done it all. I need some support and help from above now. I grew up as a rebellious kid who was always locked up in his room. When I got out I wasn't bad—I just didn't know what was right or wrong. I had an adoptive dad—we didn't get along that well. I have another bother that's his son. My mom and I were always confronting about one thing or another. It was real easy for me to snap on my mom, and my mom to snap on me. It was just a weird thing."

"In the Limp Bizkit context 'the significant other' is the band."

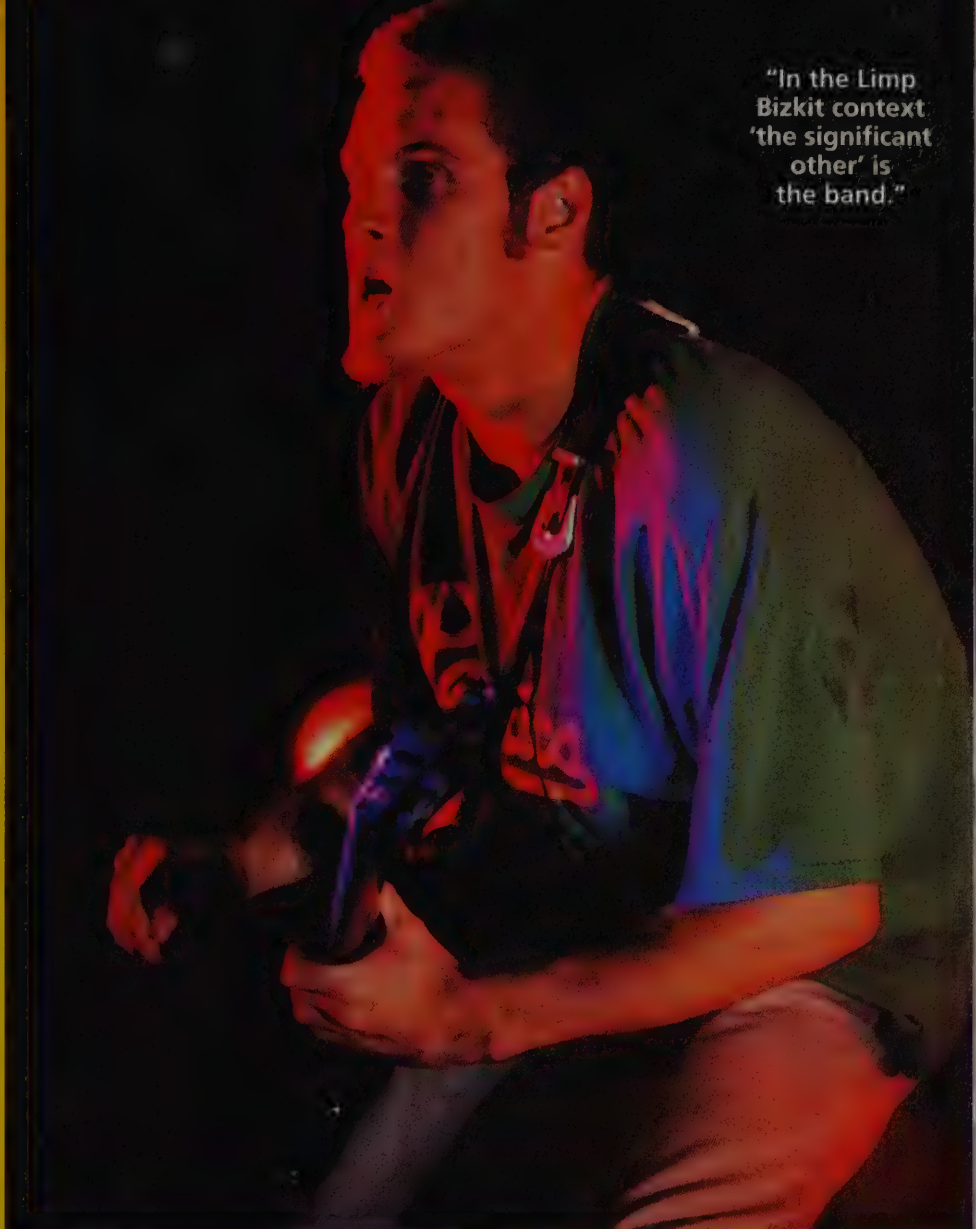


PHOTO: ANNAMARIE DISANTO

The heavily-padded door that led directly into Studio A was locked tighter than ol' King Tut's tomb. The "room in use" sign was lit above the magic portal, and the dull rumble of clashing bass and guitar riffs emanated through the foot-thick walls to reach the prying ears of anyone who just-so-happened to pass by. From the commotion surrounding the normally staid recording facility, it was obvious that there was something BIG going on inside that studio—some-

thing very important— and everyone from the janitor to the top producer knew it.

On the other side of that locked door, the buzz of activity was nothing short of electric. The reason for that excitement was obvious—the members of Korn had once again gathered their forces to complete work on their next album. Though barely a year had passed since they had released their last disc—the critically-praised, multi-platinum smash **Follow The Leader**—

these So Cal rap/metal masters had decided it was time to again sequester themselves "underground" in order to get their next project underway.

While so many other bands have routinely developed the nasty habit of taking two, three or even four years between album releases, that clearly wasn't going to be the case for Jonathan Davis, Munky, Head, David and Fieldy this time around. They wanted to strike while the iron was hot—while Korn's every move, every sound and every action was being chronicled in rock circles as the pivotal "happenings" of the moment. As

IN THE STUDIO WITH

"WE HAD SOME
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THAT WERE READY
TO GO, SO WE
DECIDED TO DO
SOMETHING
WITH 'EM."

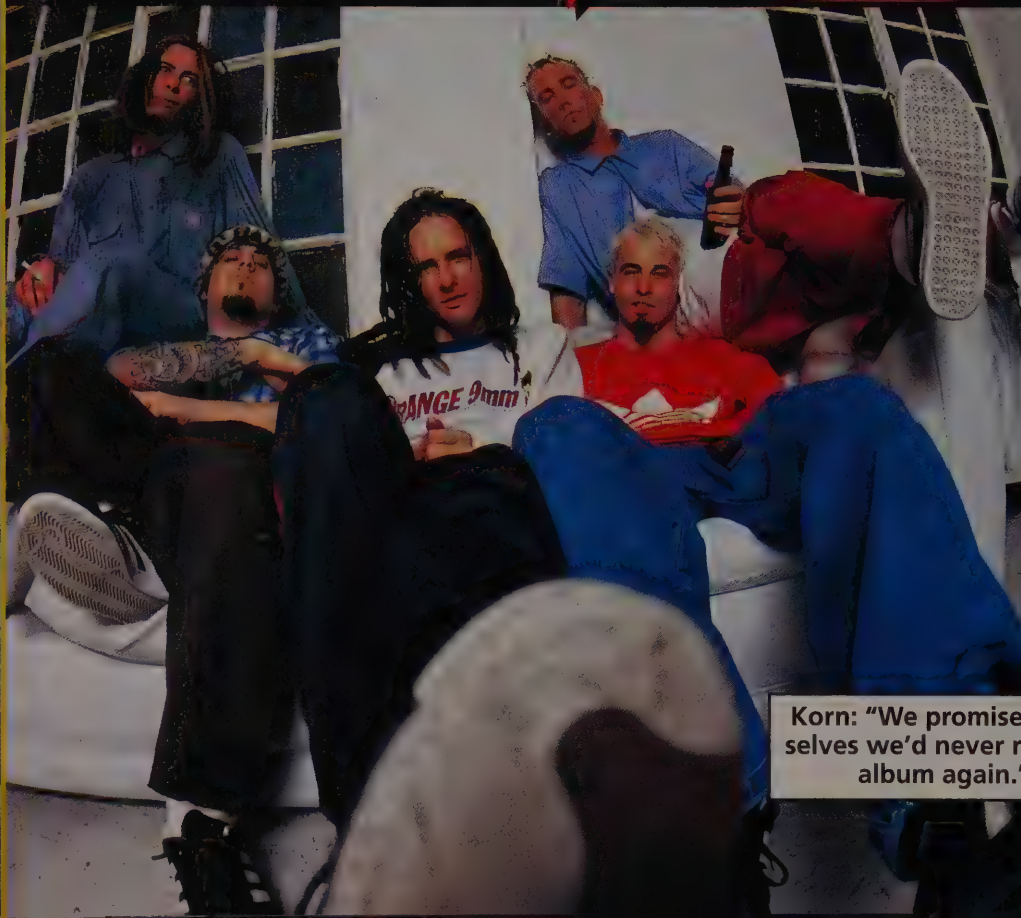
KORN

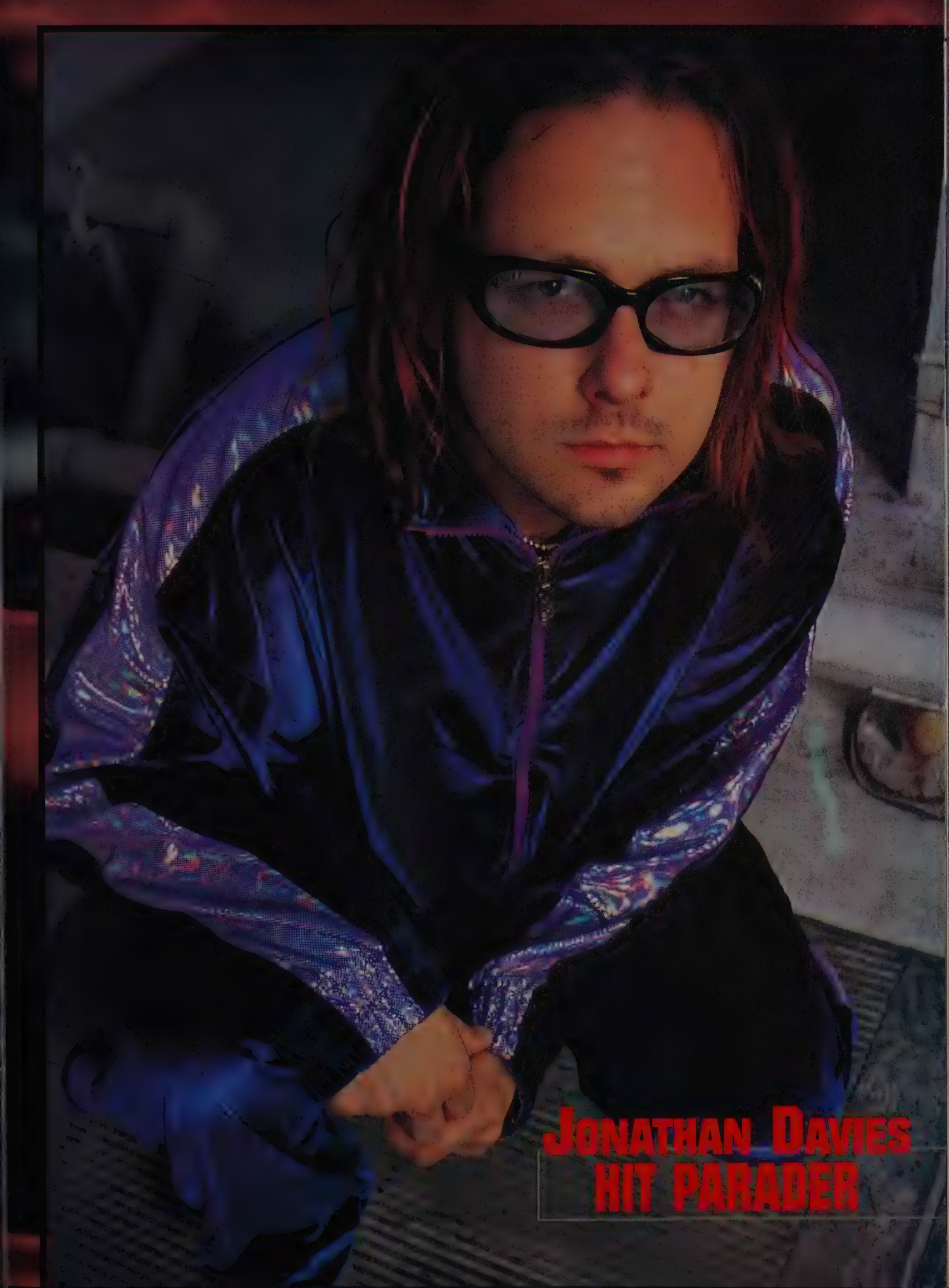
BY ROB ANDREWS

they worked feverishly in the studio to put the finishing touches on their latest batch of head-banging, hip-hopping tunes, the members of Korn were primed and ready to take full advantage of the incredible opportunities that the rock world had afforded them in the late '90s. And as Y2K fast approached, these guys wanted to be prepared.

"Making music has never been work for us," Davis said with a grin. "It's sitting around with nothing planned that's work. We like keeping as busy as we can because this is what we enjoy doing. It's really that simple. As it happened, we had some new songs that were ready to go, so since we did, we didn't see any reason not to record them. But we didn't rush into anything, either. We took our time with the last album, and we took our time with this one too. We had the experience of rushing an album when we did *Life*

Korn: "We promised ourselves we'd never rush an album again."





JONATHAN DAVIES
HIT PARADER

is Peachy, and we promised ourselves that we'd never let that happen again."

Indeed there would seem to be little reason in the known universe for the Kornsters not to record a new album if they were in the mood to do so. Much like the proverbial 600 pound

months and years ahead. But rather than letting such a responsibility impinge upon their creative process in any way, the Korn brigade has used their incredible recent string of successes to inspire them to be more committed than ever to their highly distinctive musical cause.

kind of in that position right now, we're gonna make the most of it."

So why has Korn decided to record and release a new album so soon after **Follow The Leader** helped solidify their stellar credentials? The band members may try and dismiss such an action with a cavalier

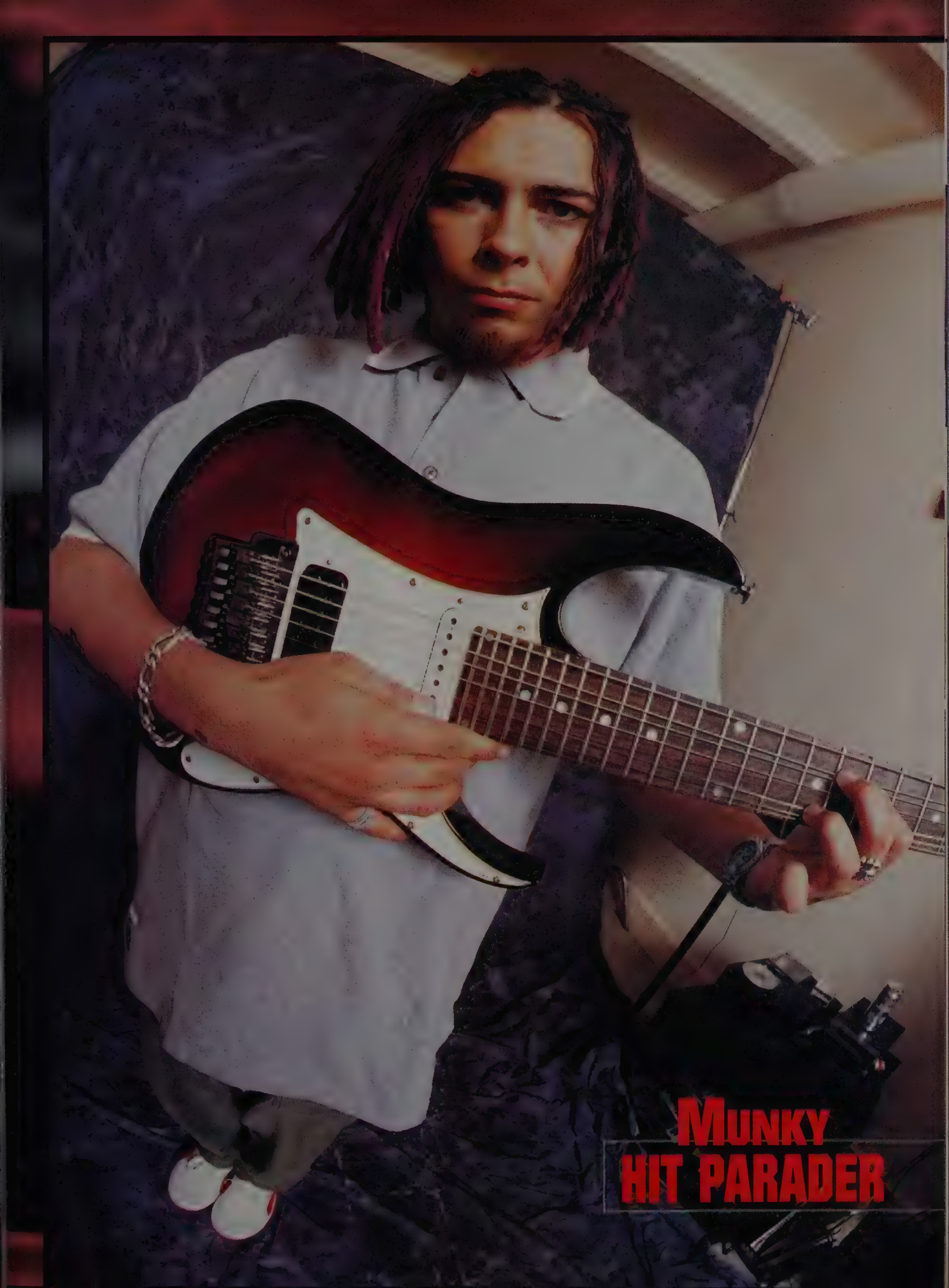


Korn in the studio with guest star "Cheech" Marin.

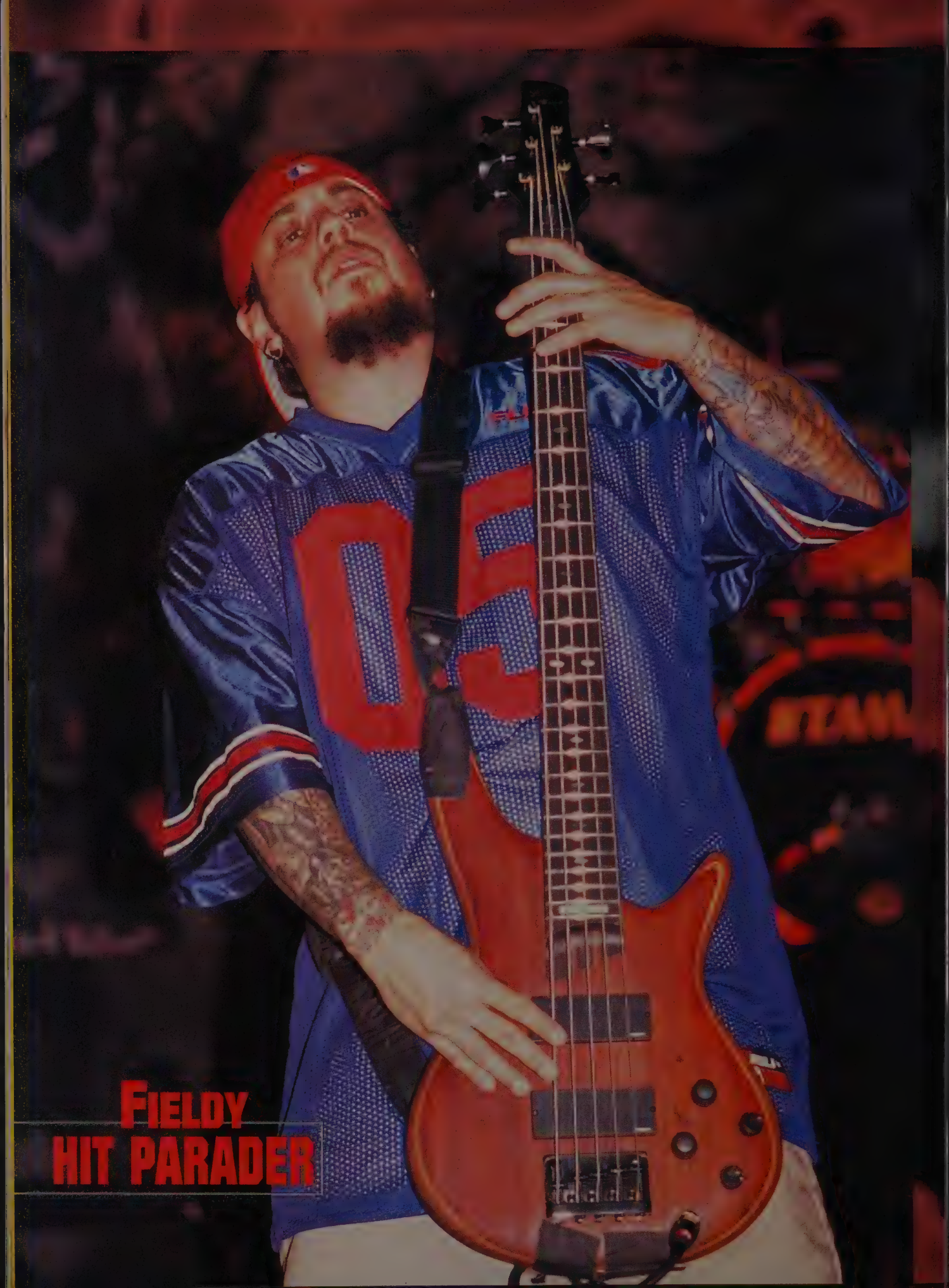
gorilla who sits wherever he wants—these days Korn are pretty much free to tour, record, play record executives, or plan their next Family Values road outings whenever and where ever the mood strikes them. That's what happens when you become the Kings of the Hard Rock World—the single most influential and important band of your era, the group that other bands watch in order to determine what's going to be "hot" in the

"I don't understand it when people ask why we do all the things that we do," Fieldy said. "They want to know about the albums and the tours, and our record label, and all the stuff we do on-line. They think that it sounds like we're working too much. That's not it. We're doing exactly what we want. Not that many bands get in the position of being able to do everything they want, and since we are

—"because we want to" attitude, but obviously something else is propelling the Korn gang along at such a break-neck speed. It has been speculated that the band's efforts may be fueled by the desire to have their new disc out by the fall—just in time for them to play some shows during the second Family Values tour. As of the moment, their close friends in Limp Bizkit hold the highly coveted top slot in this



**MUNKY
HIT PARADER**



**FIELDY
HIT PARADER**

year's FV package, if all goes according to plan, perhaps the Kornsters will pop up at a show or two as the Family Values '99 cross crosses the nation.

While many rock pundits loudly applaud Korn's bold move to record and tour so prolifically, others within the music industry have begun to

the latest "flavor of the month." Such will clearly not be the case with Korn—at least not for the foreseeable future. "I don't mind doing this for as long as we can," Head said. "But at some point I want to get back to a somewhat normal life where I can spend some time at home. I have a

As they all work together in their top-secret recording facility, putting the finishing touches on their latest batch of Korn-popping tunes, these guys are all unified in one vital pursuit—to keep Korn's musical legacy moving along at light speed. They want it to be fun, they want it to rock, and they



Head: Focusing his guitar thunder.

express fear that the group's constant activity may subject them to a lethal dose of overexposure. However, in the late '90s the old saying "absence makes the heart grow fonder" may just as well be tossed out the window. In these rapidly changing, here-today, gone-later-today times, a band that lays low for too long may wake up one morning to find that their career, or at least the fan base that supports that said-same career has rather unceremoniously deserted them for

new baby daughter, and not being able to be with her when I'm on the road is one of the toughest things I've ever had to do in my entire life. I know that at some point she'll be old enough to go on the road—but by then I may just want to stay at home."

So we all have a new Korn album in our immediate future, a disc filled with the heavy beats, staccato rhythms and funk-filled lyrics that have already made Korn one of the most successful bands of the decade.

want to enjoy every second along their path to success. What more could any band want?

"We want to have a great time, but we also want to get the respect of our fellow musicians," Munky said. "To me, that's the most important thing. When you have that kind of success, everything else kind of falls into place. It allows you to be totally happy with the music you're creating, and it allows the fans to enjoy it too. When all that happens you're a very lucky band."



KORN

HIT PARADER

PHOTO: ANNAMARIE DISANTO



Rammstein set the world—and themselves—on fire in 1998. The shocking success of their album, **Sehnsucht**—which featured the hit single *Du Hast*—and their incendiary on-stage pyrotechnics helped catapult these German metal masters to the very pinnacle of the international rock circuit. Before they had completed their historic blitzkrieg on the world's rock and roll souls, they had won countless industry awards and press accolades for their inventive use of unconventional instrumentation, and garnered the respect of many for their reluctance to sing in anything other than their native Teutonic tongue. Yet for all their recent accomplishments, it is now time for vocalist Till Lindemann, guitarist Paul Landers, keyboardist Flake Lorenz, bassist Oliver Riedel, guitarist Richard Kruspe and drummer

one! Even earlier German acts, most notably the Scorpions, believed from Day One that to win over the world's rock fans they had to perform in the World's Official Musical Language...English. But bending their ideals to meet the supposed demands of the world's music populace had never been even a consideration in Rammstein's oft-twisted psyche. Having overcome so many obstacles to rise from their East German roots (starting out even before The Wall came tumblin' down) to effectively win over the affections of the entire rock scene, these guys certainly saw no reason to change anything for anyone.

"Rammstein's success is truly remarkable," said one noted East Coast industry insider. "I remember getting an advance of their album, and being both amused and intrigued by the audacity of a band to

their stage show and their unpredictable, volatile sound are just a few of the means through which this highly inventive unit has effectively rewritten the rock and roll rule book. And now with their new disc on its way, it seems that Rammstein are more determined than ever to accomplish all of their goals... and do it *their way*.

"We know that many more people will be listening to this album," Lindemann explained. "The last time we seemed to come from nowhere to succeed. This time many more people will know about us right from the moment the record comes out. But we enjoy that kind of pressure. It makes us work a little bit harder and really concentrate on what we're trying to do with our music. We're not content to just create music that is similar to what we did last time. That success motivates us—but it will not limit us in any way."

Throughout their new disc, powerful guitar riffs blend with haunting keyboard passages and an array of bells, whistles and

RAMMSTEIN SHARPENING THEIR ATTACK

Cristoph Schneider to prove themselves all over again.

Even as you read this, the Rammstein brigade is hard at work in a highly secret European studio location, putting the finishing touches on their next disc, an album that promises to deliver more of the unrelenting hard rock rhythms and quixotic musical twists that first helped rocket the band to world-wide acclaim. But for those of you who may now believe that these proudly Germanic forces will finally "come to their senses" and present much of their new material with a decidedly more "American-friendly" flavor — i.e. English lyrics—you'd better think again! In fact, according to those in-the-know, if anything, this Ramming Stone's next effort will be even more exotic, more challenging and more unpredictable than its platinum-covered predecessor.

"We don't try to be different, we *are* different," Flake said through his interpreter. "We see no reason to change anything about what we do in the hopes of attracting a bigger audience. We don't necessarily want a bigger audience—we want people who enjoy our music and our show."

What is it about Rammstein that allowed them to succeed where so many other foreign acts had previously failed? After all, what was the last hard rock act to sing in a language other than English that managed to conquer American shores? You'd have to scratch your head for a long, long time before coming up with an answer to that

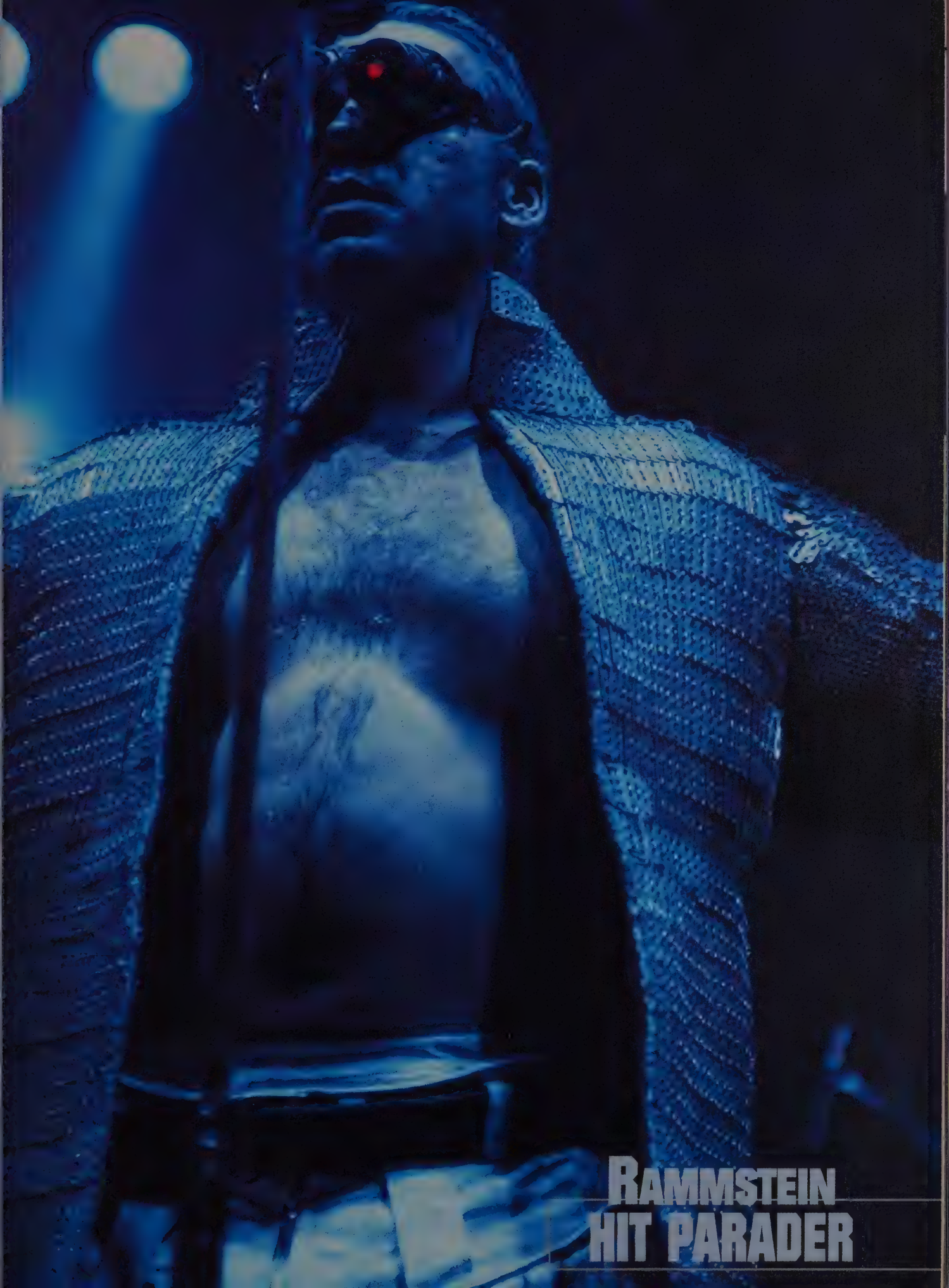
"WE DON'T TRY
TO BE DIFFERENT—
WE ARE DIFFERENT."

refuse to sing in English. I could almost expect that from a band on one of those small indie European labels, but Rammstein was on a major—and they were already a big deal in Europe. I had to applaud their character, even though I was totally surprised by how big they actually became."

With **Sehnsucht** selling over 600,000 copies in the U.S., and well over a million world-wide, and their recent **Live Aus Berlin** in-concert collection enjoying chart topping status, Rammstein certainly ranks among the true rock and roll success stories of the late '90s. But how did they manage to overcome so many potential pitfalls on their way to international fame and fortune? The answer to such a question is relatively simple; rather than depending solely on their German-sung lyrics to convey their rock and roll message, or count on their "through our interpreters" interviews to fully communicate their inner-most feelings, Rammstein have chosen to use everything contained within their impressive performing arsenal to accomplish the task of raising their personality profile. Their appearance, their attitude,

techno-bleeps to create what has fast-become known to the group's legion of fans as the "Rammstein Sound." Unconventional, unnerving and unyielding, the band's latest disc picks up where its predecessor left off, and then carries the group's music to previously uncharted musical terrain. Once again, Rammstein prove that just when you think you may have them figured out, they go and throw you a musical curve ball of major league proportions. In fact, if you didn't know better, you might actually think that these guys were being decidedly different on purpose, perhaps just to get a rise out of the often jaded fans they've encountered as they've traveled throughout America and Europe. Come to think of it... maybe they are.

"We enjoy the kind of reactions we've gotten from American fans," Flake said. "When we first started playing live in America, you could see that many of the people didn't know what to make of us. They didn't understand what we were trying to do. When Till set himself on fire, you could actually see looks of horror on some people's faces. They didn't know where reality left off and fantasy began—that is the magic of Rammstein."



**RAMMSTEIN
HIT PARADER**

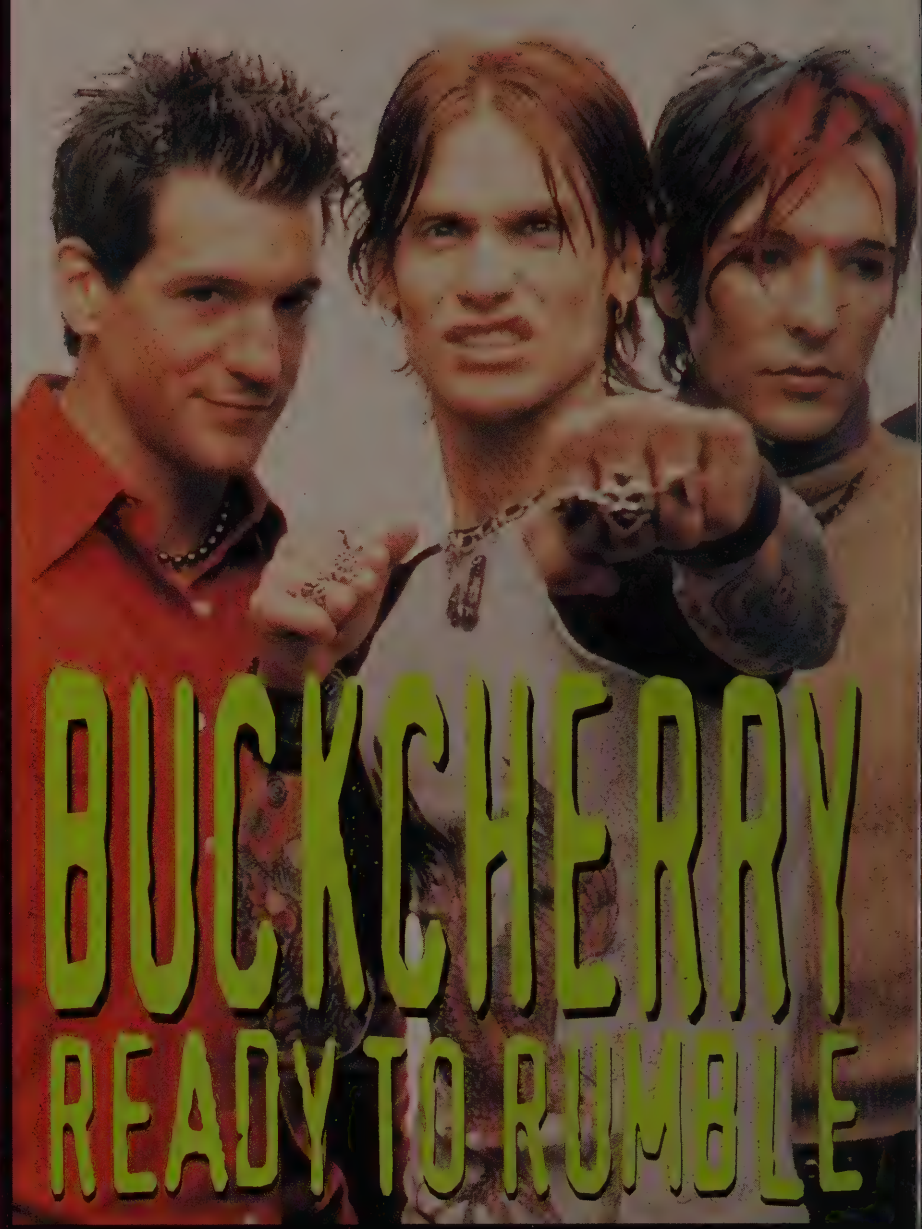
BY DOUG MARTINSEN

They've already been hailed as "the Guns 'N Roses of the '90s." They've already been labelled as a "menace to society" due to their party-hearty musical messages. And they've already been called the band that just may save rock and roll from all its various ills and spills.

Who are we talkin' about? Why, Buckcherry, of course. In the short span of six months, these West Coast wildmen have managed to quickly establish themselves as one of the most charismatic and controversial new bands to hit the mainstream rock world in years! With their tattooed beat messiah images, their fondness for pumping guitar riffs and their avowed love of the good life, vocalist Joshua Todd, guitarists Keith Nelson and Yogi, bassist J.B. and drummer Devon Glenn have emerged seemingly from nowhere to become the late '90s standard-bearers for hard-chargin', fist-pumpin', heart-thumpin' rock energy—the exact kind of music which, according to some industry pundits, had been on the endangered species list as recently as last year.

"We want all the people who tried to hold us down, all the people who tried to tell us how to live to feel the Buckcherry wrath," Todd said. "We want everyone who kept telling us to forget about what we were doing and get real jobs to just choke on it. People always try to take away your energy and put you down. But we've never bit on any of that. We want to surround ourselves with people who get off on what we're doing—people who enjoy the energy of rock and roll."

Yup, for those limp-wristed, pseudo-intellectual poseurs who honestly believed they had finally laid to rest the rock



"WE WANT EVERYONE WHO TRIED TO HOLD US DOWN TO FEEL THE WRATH OF BUCKCHERRY."

"menace" and replaced it with their cutting-edge, synthetic industrial icons and sweet-sounding pop divas, the rise to fame and fortune of a band like Buckcherry feels like a cold slap in the face. Those rock nihilists have indeed begun to feel the brunt of the group's musical wrath as this go-for-the-throat So Cal quintet has started to reawaken the hormone-driven rock energies housed within millions of America's youth. For too long those rampant energies have laid dormant, suppressed by the "woe-is-us" attitudes of grunge and the too-quirky-for-words stylings of punks. Make no mistake about it, big-time rock and roll is once again alive and well, and Buckcherry is enjoying every second of its resurgence.

"We're not trying to bring back the '80s in any way," Nelson said. "That was then

and this is now. We don't have any particularly anti-'80s attitude, either. It just doesn't matter to us. We've heard all the comparisons, and we've taken 'em as they come. I think we've got a lot of different things going on in our music that serves to separate us from anything that's gone on before. Yeah, we were influenced by AC/DC and Kiss—what real rock band wasn't? But we were also influenced by everyone from Iggy Pop to Prince—it's all in there someplace."

Okay, so Buckcherry is clearly more than the sum of their influences. And maybe they've got the drive, the attitude and the sound needed to issue a clarion call to a rock-starved generation that's been craving the kind of musical guidance that these guys can provide. But why is this band with one whole, entire, self-titled

disc to their credit, and little more than a few random theater-sized shows on their resume creating such a buzz in rock's inner circles?

After all, **Buckcherry** has yet to attain even gold sales status, and the group's initial video for *Lit Up* received only moderate (and heavily censored) airplay on MTV. Can it be that despite their apparent—albeit temporary—shortcomings, it would take someone blind, deaf and without a shred of insight concerning the twists and turns in recent rock history not to see that this unit has been stamped for something very special from the very moment of its inception? Whether that destiny eventually proves to be helping lead hard rock's charge back up the commercial mountain—or whether it is to go down in flames while trying—is obviously



Buckcherry: "We surround ourselves with people who love the energy of rock and roll."

young lives. There's at least a solid year's worth of road work lying ahead of the BC boys at this time—a year that'll see them tour across the face of North America before trying their luck overseas. And before they even begin to think about recording their second album sometime in the year 2000, they'll have a pretty good idea as to whether Buckcherry is nothing more than rock's latest pretender—or a legitimate heavyweight contender.

"We're very happy to have gotten off to a good start, but that's all it is... a

start," Todd said. "We've seen too many other bands kick back as soon as they think they're on their way. They stop doing the little things that can make the difference between success and failure. We love what we're doing too much to let something like that ever happen to us. We're five very different guys with five very different approaches to music, who bring it all together in this thing we call Buckcherry. We know we've had a big chance handed to us—and we aren't gonna blow it."



Joshua Todd: "We've gotten off to a good start... but it is only a start."

yet to be determined. But according to the ever-loquacious Todd, Buckcherry isn't about to trip over something right in front of them as they stare longingly into their oh-so-bright future.

"We've got an opportunity to do something exciting and to be something exciting," he said. "And we're not gonna blow it. We want to be the band that kids get excited about when they know we're coming to their town. We want them to turn the radio up when one of our songs comes on. That's what makes it exciting for us. It's not about the money or the fame—those will either be there or they won't. What's exciting is knowing that after a long time, a lot of kids are getting off on the idea of hearing rock and roll."

So where does a band like Buckcherry go from here? As the offers from arena headliners continue to pour through the band's front door, the group members know that they're in the midst of the most exciting—as well as the most potentially precarious—time of their

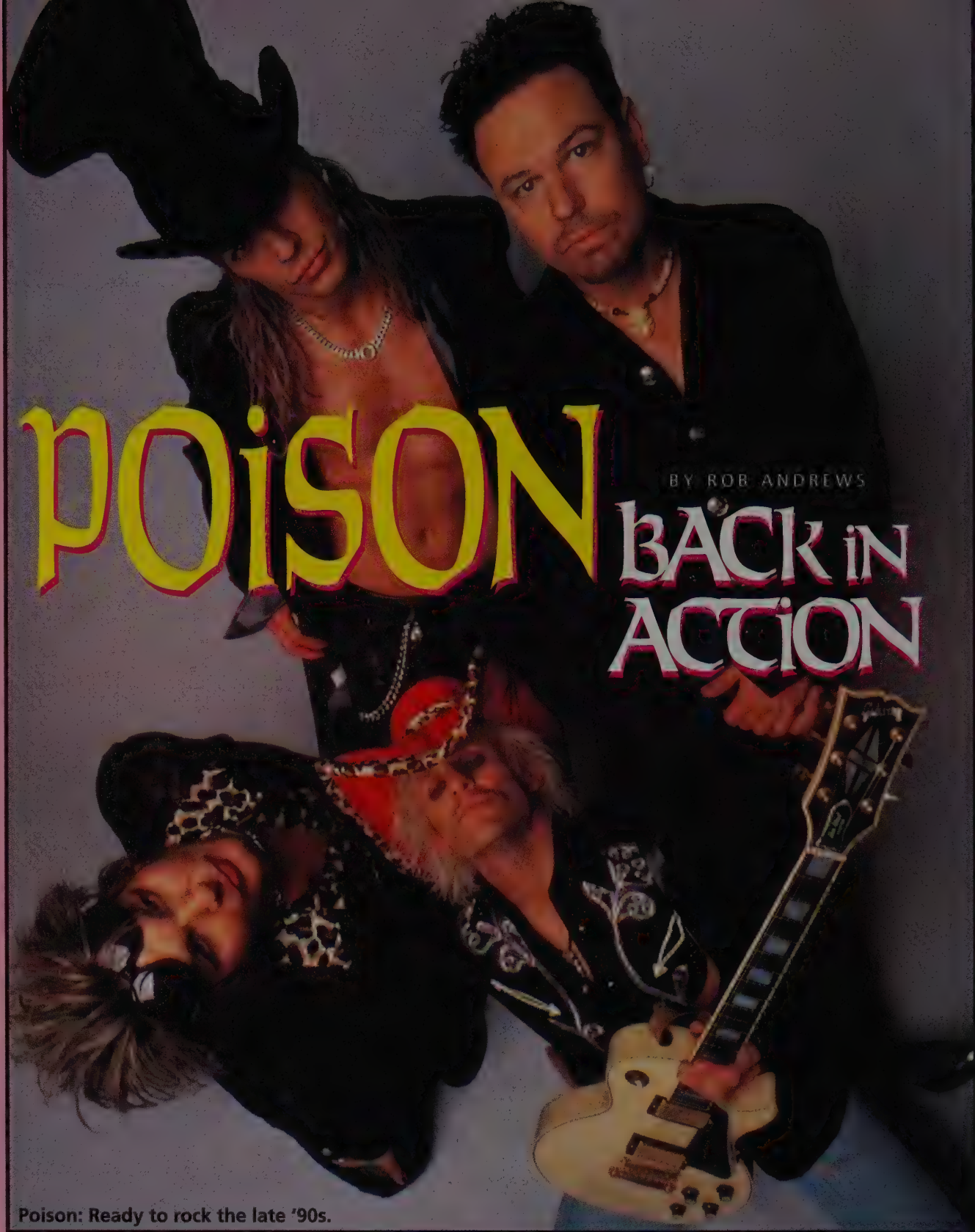


PHOTO: ANNAMARIE DISANTO

Poison: Ready to rock the late '90s.

The very notion that Poison appears ideally situated to make another significant run at rock and roll stardom in mid-1999 tells you just about all you need to know about the contemporary music scene. For all its avant-garde, cutting-edge, alternative-to-the-alternative posturings, in times of need the rock form instinctively knows where to turn—to the kind of bands that it knows can deliver the rock and roll goods with style, with substance and with more than a smidgen of fun. That's why the likes of once-platinum, though recently overlooked bands like Ratt, Iron Maiden, Great White and Judas Priest have all recently inked new major label contracts. And that's why ten years after their last moment of true musical glory, Poison once again seems to be perfectly positioned to take advantage of this "next wave" of heavy metal mania.

For those of you too young or perhaps simply too dumb to remember, here's a brief synopsis of the Poison resume: They were one of the preeminent bands of the '80s. Their hits like *Every Rose Has Its Thorn* and *Talk Dirty To Me* have remained staples of rock radio for

more than a decade. Their quasi-androgynous early appearance has stayed as a symbol of all that was right—and wrong—about their era's party-hearty rock and roll attitudes. And their well-documented internal strife has remained part of hard rock lore long after such events have faded from public imaginations.

That was—and now is—the essence of Poison, a band that quite honestly could write 'em, record 'em and perform 'em better than just about any of their El Lay musical contemporaries. And now, in the midst of pre-millennium fever, it seems as if the quintessentially '80s band is ready, willing and able to make their big play to win over this generation's rock and roll fans. The band's original lineup, featuring vocalist Bret Michaels, guitarist C.C. DeVille, drummer Rikki Rockett and bassist Bobby Dall, is clean, sober and together, and with a recent national tour already under their collective belt, the major labels have practically been beating down Poison's door in their efforts to get the band's name attached to a new recording contract. It's all been enough to bring a broad smile to Michaels' handsome face.

"I've always believed that if you play good music it doesn't really have a thing to do with what might be viewed as 'hot' at any given moment," Michaels said. "We've always believed in our music, and in ourselves. What stopped Poison as much as anything was the fact that the nucleus of the band had fallen apart and needed to come together again. Well, with C.C. sober for the first time in years, that's all come together for us. We know it's not 1986 anymore, and that's fine with us. But I think we've proven ourselves as song writers and performers, and that's not about to change."

For those who may doubt the ability of Poison—or any of these so-called "golden oldie" metal units—to regain any of their past glories in "modern" times, consider this. Poison's recent tour, which saw the band perform at a variety of outdoor venues across the nation, routinely drew crowds of between 5,000 and 10,000 fans. How many contemporary acts—even those with current hit albums to their credit—can lay claim to such an accomplishment? The simple fact is that there's still a large, hungry rock and roll audience out there, a fan-base that feels it's been continually overlooked and disregarded during these rap-hungry, alterna-rock times. It is this sizable contingent that has now arisen (only to be joined by a new gen-

eration of rockers eager to relive the fun-loving excesses they may have only read about) that has sparked this latest resurgence in basic rock and roll instincts.

"The crowds at the shows we've been playing have been absolutely amazing," Michaels said. "When we first announced this tour, I'll be honest when I tell you that I

out), it seems safe to say that most—if not all—of the band's members should still have at least some significant scratch in their bank accounts. And on a creative level, with Michaels becoming more and more drawn to film (he's already produced and starred in two low-budget features, including his controversial *Letters From Death Row*) and

Rockett showing his business acumen through his on-going clothing endeavors, it would appear that Poison's refocus on music has occurred as much for their sheer love of rock and roll as for the possible side benefits of fame and fortune.

"Hey, we've already been famous," Michael said with a laugh. "We know how that tune goes. I can't say that we minded any of that, but it's definitely not why we're doing this now. We're more focused on things than we've ever been, and I think part of it is that we want to see what we can do with everyone working to the best of their abilities. We know what we accomplished when everyone *wasn't* necessarily in top condition, so you can understand why I'm as excited as I am."

And so now what does the future hold for Poison? Will they satisfy themselves by becoming a modern version of the Beach Boys, incessantly touring around the world playing their "hits" to an ever-graying legion of supporters? Nah... of course not! These guys can't wait to get back into the studio to show this generation of rockers what Poison's brand of nuthin'-but-a-good-time rock and roll is all about. With any luck, work on a new disc will begin by early fall, with new



"IF YOU PLAY GOOD MUSIC IT DOESN'T HAVE ANYTHING TO DO WITH WHAT MIGHT BE VIEWED AS HOT"

wasn't sure what the reaction was going to be. But then we started getting reports that some places had moved 4,000 tickets the very first day they were available. That certainly opened our eyes."

Let's not for one second believe that Poison's current attempt to grab the rock and roll brass ring is done out of any sort of economic or artistic desperation. With their back catalog still selling impressively (including a recent *Poison's Greatest Hits* collection which sold over 500,000 copies before Michaels supposedly even knew the disc was

Poison music reaching our ears just in time for the big Y2K celebration. It's all enough to make these rockers almost giddy with anticipation.

"Yeah, we're excited," Michael said. "We've gotten to know each other better than ever, and that's made our bond incredibly strong. It took a little getting used to dealing with a sober C.C., but I've got to tell you that the guy is even crazier sober than he was when he was drunk. It's going to be a very exciting time for us, and for rock and roll as well."

Gavin Rossdale approaches everything in his life with an unmistakable swagger. Bush's cavalier frontman possesses a certain attitude that colors everything and everyone with whom he comes in contact. He exists in a swirling vortex of acclaim that seems to draw all segments of society under his ever-expanding realm of influence—and he loves every second of it. He enjoys it when people attempt to analyze the "hidden meanings" supposedly housed within many of his group's songs. He gets a kick out of the commotion he and his bandmates cause whenever and where ever they appear. He was tickled when the members of Bush were first referred to as "disgruntled house painters" rather than "aspiring rockers" soon after the release of the group's

tarist Nigel Pulsford, bassist Dave Parsons and drummer Robin Goodridge actually enjoyed making people openly wonder about their unusual approach to life—as well as their equally unusual album titles. Over the last few years, the rock wires have been continually filled with hot rumors concerning man-about-town Rossdale's high-spirited lifestyle—rumors he has never pointedly confirmed, nor steadfastly denied. And speculation concerning the supposedly strained relationship between the band and their label caused many-a-tongue to wag in the upper echelons of rock and

BUSH

OVERCOMING ALL OBSTACLES

BY WINSTON CUMMINGS

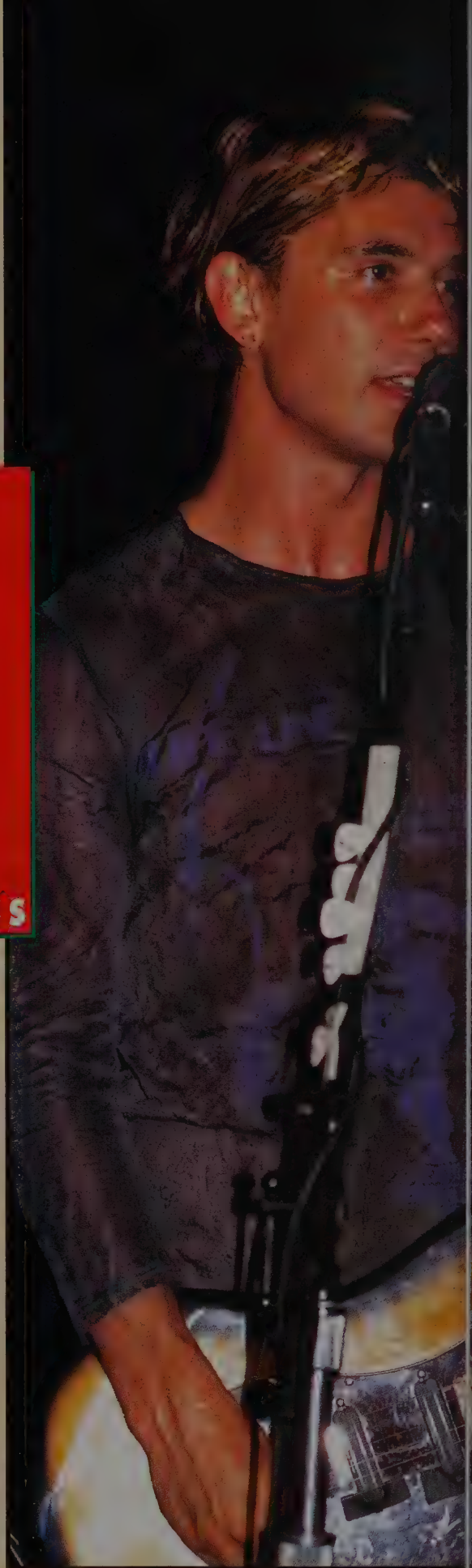
debut album in 1995. And he was equally amused when that disc's highly ambiguous title, **Sixteen Stone**, caused heads to shake and tongues to wag across the North American continent.

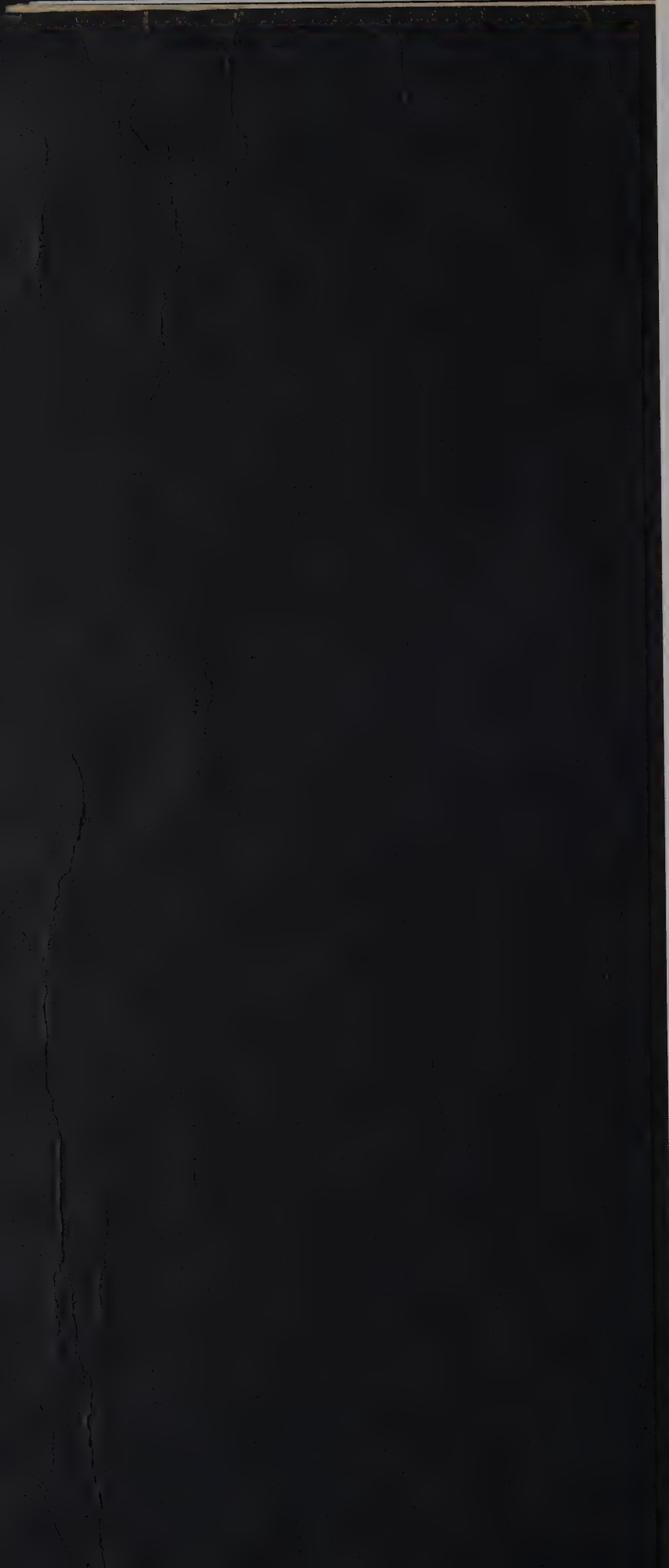
He was again thrilled when the title of his platinum-selling band's second disc, **Razorblade Suitcase**, caused many within the rock community to openly speculate as to exactly what might be motivating the ever-charismatic Mr. Rossdale in his ever-artful musical quests. According to his closest cofidants, he was even titillated (and occasionally annoyed) when his various off-stage dalliances—most notably with No Doubt's lovely Gwen Stefani—made gossip-page headlines around the world. And now with the appearance of Bush's latest effort, **The Science Of Things**, Mr. R seems to be reveling in all the attention the disc is receiving... both for its outstanding musical content, and for the supposed behind-the-scenes friction that occurred between the band and their record label just prior to the album's emergence.

If you didn't know better, you just might assume that vocalist/guitarist Rossdale, gui-

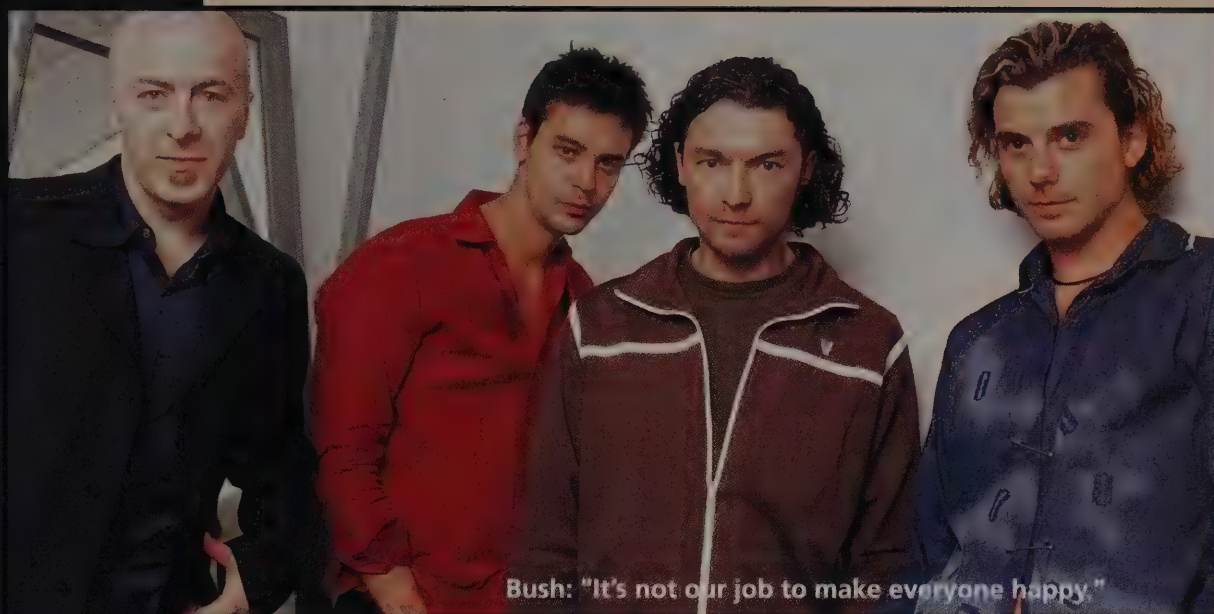
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roll society. But none of it has truly bothered Rossdale one iota; after all, it's had the net effect of drawing more attention than ever his band's way. That's the way it is these days in the often fascinating, occasionally perplexing world of Bush. Sometimes it seems as if these young British bashers take particular pleasure in creating a wall of mystery and intrigue around themselves, a wall that serves to partially obliterate—or at least obscure—their true backgrounds, their true feelings and their true intentions. No matter how many albums they may sell, no matter how many tabloid covers they may generate and no matter how many world tours they may headline, these boys want to keep their ever-ambiguous smirks firmly in place. Indeed, no matter how much the rock world may want to lay bare the facts surrounding Bush's incredi-





Gavin
Rossdale:
Man of
mystery.



Bush: "It's not our job to make everyone happy."

ble rise to fame and fortune over the last five years, as these London lads begin planning their latest world tour, Bush continue to play the often dangerous rock and roll game with more aplomb than just about anyone else.

"We realized early on that if we couldn't enjoy all of this it wasn't particularly worth doing," Rossdale said. "If we didn't want a bit of notice we probably could have stayed in the same London pubs we played in three years ago—the kind of places where there would be a robbery right in the middle of our set. There has been a bit more attention on us over the last few years than we ever could have imagined, but it hasn't bothered us in the least—we've all kind of enjoy it; *most* of it anyway."

Unquestionably there has been much for Bush to enjoy since they first blasted onto the rock scene back in 1994. With critical and commercial kudos coming their way from all corners, and such songs as *Glycerine*, *Everything Zen* and *Swallowed* keeping the band's discs entrenched in the Top 10 of the sales charts, there was certainly much for Rossdale and his loyal rock and roll troops to be smiling about. Yet despite all of their on-going success, which has certainly continued with the immediate acceptance of the group's latest music, a somewhat dark cloud continues to hang over Bush's artistic output—one that centers on misguided media charges that the unit still relies too heavily on a "style over substance" approach. While their work, especially on **The Science Of Things**, has clearly proven to possess both the quantity and quality required of truly great bands, the Bush boys still find themselves having to defend their remarkable commercial suc-

cess. It's a situation that the band members feel is more than a bit silly.

"People can say what they want," Parsons explained. "It's really not our job to try and make everyone happy. We're more than content if we can just make some people happy. I don't know why it is, but it always seems to be that the more popular a band gets, the more some people enjoy sniping at them. Perhaps that's just human nature; they want to build you up just so they can knock you down. It surprises me a little bit—especially how *seriously* people take what we do. Well, we take it seriously too, but we know where to draw the line. We're never going to make ourselves sick worrying about what others think about us."

The immediate, and highly positive fan response given to **The Science Of Things** has certainly reinforced the band's out-spoken opinions. With the release of the disc being delayed for nearly six months as Bush and their label went over-time sorting out their various business differences, some industry pundits were concerned that the group's commercial momentum might find itself dissipating under the ever-shifting winds of rock and roll tastes. But as the band so-often likes to state, a great song is a great song, no matter when it is released, and with the platinum-coated success of their latest album, Bush has once again proven to be the masters of their musical domain. It's all enough to put a quixotic smile back on Rossdale's handsome face.

"We've always believed in our music," he said. "It really doesn't matter how others view it as long as you maintain that belief in yourself."

"We realized
if we couldn't
enjoy doing
this it wasn't
worth doing."

PHOTO: ANNAMARIE DISANTO

OVER THE EDGE

HARD ROCK'S NEW STARS

BY VINNY CECOLINI

AS 3 COLOURS RED SOUNDCHECKS for their early evening performance at the Mercury Lounge in New York City, the club's bartender tells the ticket seller she is impressed with what she hears.

"Have they sold many tickets?" she asks.

"No," responds the seller. "But their album just went platinum in the U.K."

"I haven't heard," admits frontman Pete Vuckovic when told of what the ticket handler had said. "We've been so busy touring abroad, we haven't had the chance to stop and ask how the record is doing back home."

Although they remain relative unknowns in the States, the success of their 1997 debut, **Pure**, and the new **Revolt**, have made 3 Colours Red superstars in Europe. The London-based quartet, which

release in the States by Sony.

Unsurprisingly, Vuckovic contends his band does not fit in with the other act he hears on today's rock radio.

"I'm happy that people cannot say that we sound like this band or that band," he says. "But our sound is varied enough that we can support Marilyn Manson or Aerosmith, which we have."

On **Revolt**, the band has moved away from the "three-minute pop punk songs" that comprised their debut, toward more mature, layered music.

"We just had a go at bigger soundscapes," admits Vuckovic. "If we just carried on and made another version of our first album, there would be no reason for 3 Colours Red to continue."

The vocalist does not mind promoting **Revolt** as if it were a new album, though it was first released in Europe nearly a year ago.

"It feels fresh," he says. "We're so excited about doing it. It is just great to have something out here."

BAY AREA AVANT-GARDE metallers Neurosis have just released their most mature and accomplished effort to date, **Times of Grace**. Just don't refer to it as "the soundtrack for the apocalypse."

"Every critic seems to describe our music the same way," laments guitarist/vocalist/percussionist Steve Von Till. "We write music with visuals in mind. Ideally there should never be any quiet parts between songs, everything should flow one into the other, especially when we perform. But we have also freed ourselves to do whatever we want musically. We're a band, but we're also visionaries. We spend a lot of time projecting ourselves with our music."

"When we got to the end of the last cycle of touring, we began to conceptualize what our next album would be. We decided that there were things we wanted to move towards. We wanted to experiment with more melody and more dynamics, things we seemed to be hiding from in the past."

"What we've come up with is an album that is ambient. This time we let the music breathe. In the past, there was so much going on in the music that no one could hear everything that was going on. This time we made sure that the music flowed throughout the record."

The past couple of years have been very eventful for Neurosis, which also includes bassist Scott Kelly, keyboardist Noah Landis, visual artist Pete Inc, drummer Jason Roeder and bassist/vocalist Dave Edwardson. Since signing to Relapse Records, the band has been a part of a number of high-profile tours, including opening for Pantera and a spot on Ozzfest's second stage a few years ago. However, Till says the band's growth from cult fascination to influential rock act has been gradual.

"We've been together for so long, that everything that has happened has seemed to have occurred very slowly," he says. "We've maintained the same focus and commitment for over ten years. We have been together now for 14 years. Each album we have released has been a step; each album has marked some sort of growth. We have become more comfortable with who we are."

To truly understand Neurosis one must see them perform live. The visuals that accompany their music are so important that the guy in charge of operating the projectors, Pete Inc, is considered a full-time member of the band.

"There are multiple levels to who we are," says Till. "So there is a need to witness a number of Neurosis shows. We put everything into our shows."

Besides touring throughout the year, the band has readied a release by their other project, Tribes of Neurot. Titled **Grace**, the record is intended to be played simultaneously with **Times of Grace** for full-effect.

"It is an imperfect science," admits Till. "It has everything to do with the machines you are using, but it will make for a cool listening experience. It adds a new element to both records. While Neurosis is



also includes guitarists Chris McCormack, Ben Harding and drummer Keith Baxter, are enjoying their first U.S. trek.

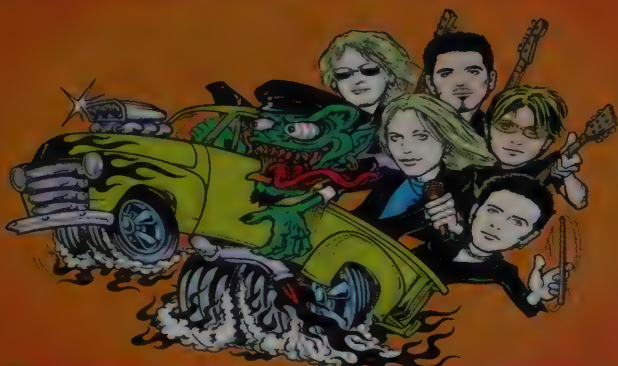
"It is still a new experience," admits Vuckovic. "Sure, we're playing smaller venues than we're accustomed to playing, but we've been getting great reactions. And the radio airplay in the States has helped."

"There is such a mish-mosh of bands out there today that it is impossible to establish a new music scene. On the other hand, radio, unable to concentrate on one type of rock, must now play all types."

As heard on **Revolt**, 3 Colours Red blend melody, hard rock and punk—imagine Oasis, if the Sex Pistols and the Clash and not the Beatles had inspired them.

The band formed in the mid-1990s when Vuckovic began writing songs with McCormack by sending tapes through the mail. He eventually joined the guitarist in London where together they recruited Harding and Baxter. After a homemade single and a support slot on the Sex Pistol's reunion tour a few years ago, the band signed to the British-based Creation Records. Their discs have been licensed for

WARRANT

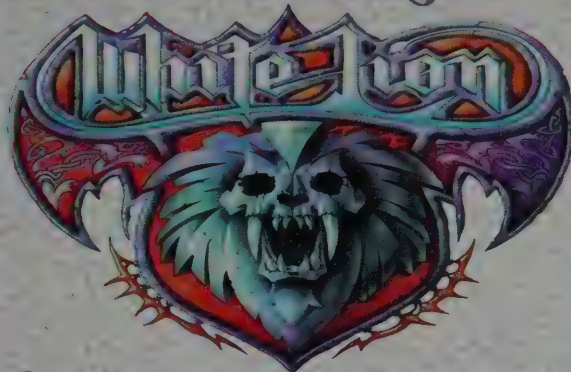


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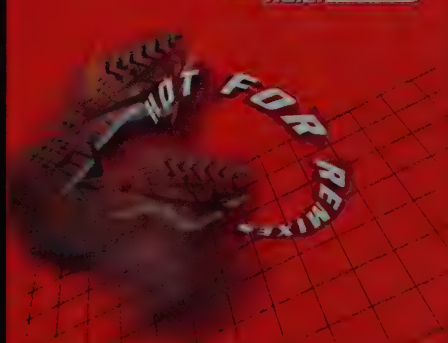
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a rock and roll band, Tribes of Neurot has always been our avenue for experiment outside the band with music, visuals and print project."

Ironically, Tribes of Neurot's **Grace**, turns the listening of Neurosis' into an experimental listening experience. The band is also developing their website, Neurosis.com where their mantra can be found. It reads, "The best music should always be seen as well as heard. Put on Neurosis and it's like listening to glorious shades of light, in all their contrasting degrees. The light is so pure and solid it illuminates from the inside out, but like the light, like the Earth, like the Sun and like all the great music from Black Sabbath and Black Flag to Pink Floyd and the classical grandeur of Wagner, Neurosis never, ever lie."

CHICAGO'S EM SINFONIA IS made up of eight diverse and wildly creative personalities, each contributing something of their own to the band's musical recipe. As heard on their debut EP, **In Mourning's Symphony**, the band's blend of doom and gloom sounds, death metal guitar, violins, spoken word and female harmony vocals will, like Novembers Doom, appeal to fans of neo-progressive, doom metal.

At the core of this group is guitarist and founding member, Brian Griffin, who is also the guitarist of death metallers Broken Hope and proprietor of a well-regarded studio in the Windy City. Vocalist Paul Kuhr and bassist Mary Bielich are also members of Novembers Doom, while drummer Larry Demumbrum has played with Suspiria. Keyboardist and acoustic guitarist Rick Alexander and guitarist Rob Stephenson founded Last Laugh, violinist Sean Baxter also plays guitar in Omaha's Forever. Ironically vocalist April Domet's background is in blues.

Griffin is incredibly busy. Besides finishing a new Broken Hope album, he is getting ready to begin producing the next Eternal Bleeding album. Although he supports himself turning knobs for bands, he believes he is half a producer and half a musician.

"The bands are my hobbies," he admits. "But I do make time for rehearsal. After Broken Hope did the Extremities tour in 1997, I met a couple of people in my local area who wanted to work on some lighter music than death metal. Admittedly I had been thinking about it as well. So we got together and wrote some songs for fun and recorded a demo.

"We had our friends from Novembers Doom come check it out and they liked the music and I had liked how Mary played bass and I liked Paul's vocals, so we invited them to do some tracks and they agreed. It just went from there.

"There was a point where we considered just creating the music for ourselves, but when Martyr Music expressed interest in releasing it took on another dimension."

The resulting four-song **In Mourning's Symphony** is dark, haunting and best, experienced alone in a darkened room. It's only drawback is that it last just a half-hour. Fortunately, the band is hard at work on their full-length debut, which will hopefully be released in a few months.

The beauty of life's darker side has finally been given its soundtrack.

NOVEMBERS DOOM'S FULL-LENGTH debut, **Of Sculptured Ivy And Stone Flowers** will entice fans of The Gathering, Theatre of Tragedy, Moonspell, and My Dying Bride. Ironically My Dying Bride's Andy Craighan is one of the band's biggest supporters.

"Nothing could have prepared me for the sounds of Novembers Doom," he said recently. "I feel it to be a landmark in the genre, they have opened doors in which only the brave may tread and walk tall in the knowledge that they have created something new, something that has, at this moment in time, no equal. They have created a record of substance, each song it's own entity to be drawn into. Absolute doom it is not, however, it still manages to sound desolate when need be. Each song is executed with precision rarely seen at this level, my hat is off to them for this achievement alone. The vocals, I truly love as they remind me of doom bands of old, and yet the new

clean style is also perfectly timed and matched within the songs it's used in. I am particularly impressed by the guitar work that Eric Burnley produces, it has a distinct feel to it that I have not come across before, almost a new style.

"The only problem with a CD such as this is picking a favorite, so many of the songs are deserving, each with their own particular merits. But at this moment I would have to go for *Forever With Unopened Eve* simply because it has the best opening riff and the vocals on it are brilliant. A real step forward for the band, the clean vocals give them another dimension. I have nothing but praise for this band as they have recorded a CD of great quality, which must surely secure their standing in the black, dirge-ridden world of doom."

Novembers Doom formed in 1989 under the name Laceration. After a drastic style change, and a new band name, Novembers Doom signed a 7" deal with Regress Records in Italy. After hearing the two songs that were recorded for the release, Regress Records telephoned from Italy with an offer to release a full length CD. After the deal had been made, Regress sold the recordings to Avant-garde Music, who released the CD worldwide. After selling close to 5000 copies of the CD with virtually no promotion, Novembers Doom signed to Pavement Music in America, to release one song on a compilation CD, before inking a deal with Martyr Music Group to release their debut.



The taste of the band's line up ranges from classical to '70s rock to death and black metal. According to the band, they have "assembled the most professional group of individuals possible, to create a somber, emotional state, which will leave you wanting more. The current line up is by far, the most well rounded and musically versed."

Besides guitarists Eric Burnley and Larry Roberts, the band includes bassist Mary Bielich, drummer Emmett Hall and vocalist/lyricist Paul Kuhr. Although classically trained vocalist Cathy Jo Hejna appears on **Of Sculptured Ivy And Stone Flowers**, she has since left the band, a result of her relocation from Chicago to Florida. Realizing the importance of the vocalist, who had been a part of the band for five years, Novembers Doom is currently searching for a suitable replacement to join the band "in the writing process of the next CD." If you are interested, or you know someone who is interested in joining the band, e-mail Novembers Doom at novdoom@aol.com.

The band believes that "this could turn into a good thing for the band." They are looking for someone who has "more time to dedicate to the music, and be more of a contributing member to enhance the music to a new level. This is a perfect opportunity for a hungry female vocalist to really shine in her talents."

STELLAR OFFERINGS FROM The METAL Pantheon



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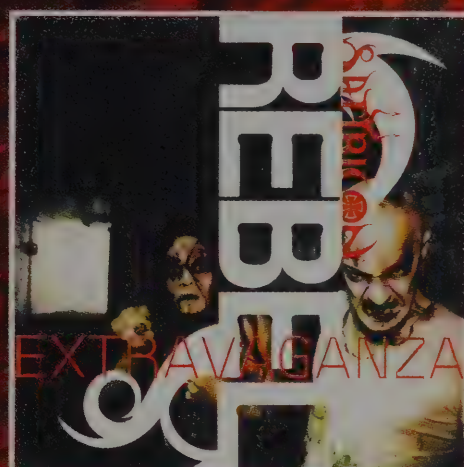
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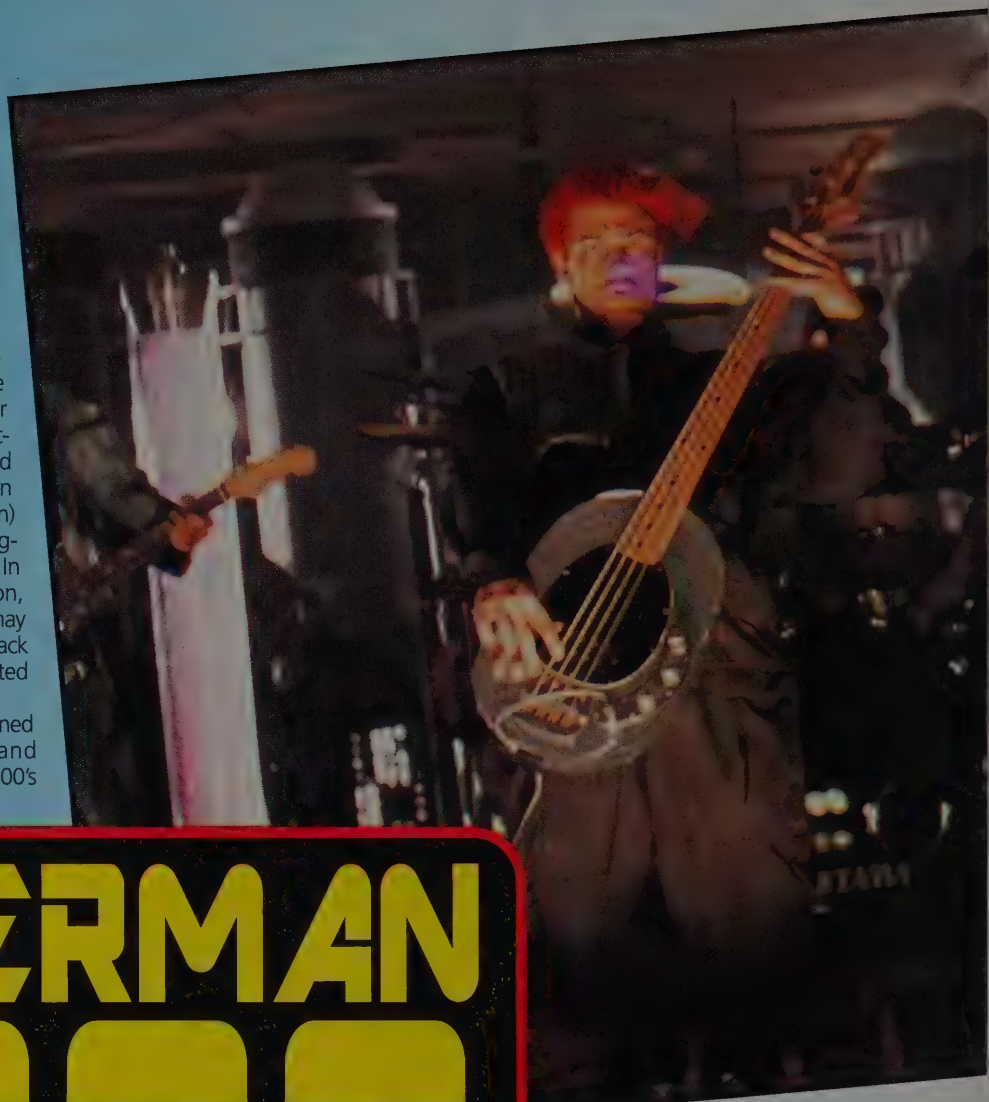
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BY ROB ANDREWS

Much has happened in the world of Powerman 5000 since that band's first album, **Mega! Kung Fu Radio**, was released back in 1997. First off, their label—Dreamworks Records—has blossomed from an upstart firm (with PM5K being their very first signing) into a major player upon the rock stage. Then their mentor, Rob Zombie, transformed himself from the leader of White Zombie into a chart-topping solo star. But despite the changes that have occurred along their rock and roll path, this singularly distinctive unit comprised of vocalist Spider and bandmates Adam 12 (guitar), Dorian (bass), Al (drums) and Jordan (percussion) seem to have adapted to their fast-changing musical environment rather well. In fact, as shown on their latest collection, **Tonight The Stars Revolt**, these guys may finally be on the clear-cut, no-turning-back path to stardom that so many predicated for them two years ago.

For those of you who may have remained blissfully unaware of the "whys" and "wherefores" concerning Powerman 5000's



POWERMAN 5000

SOON IN 2000

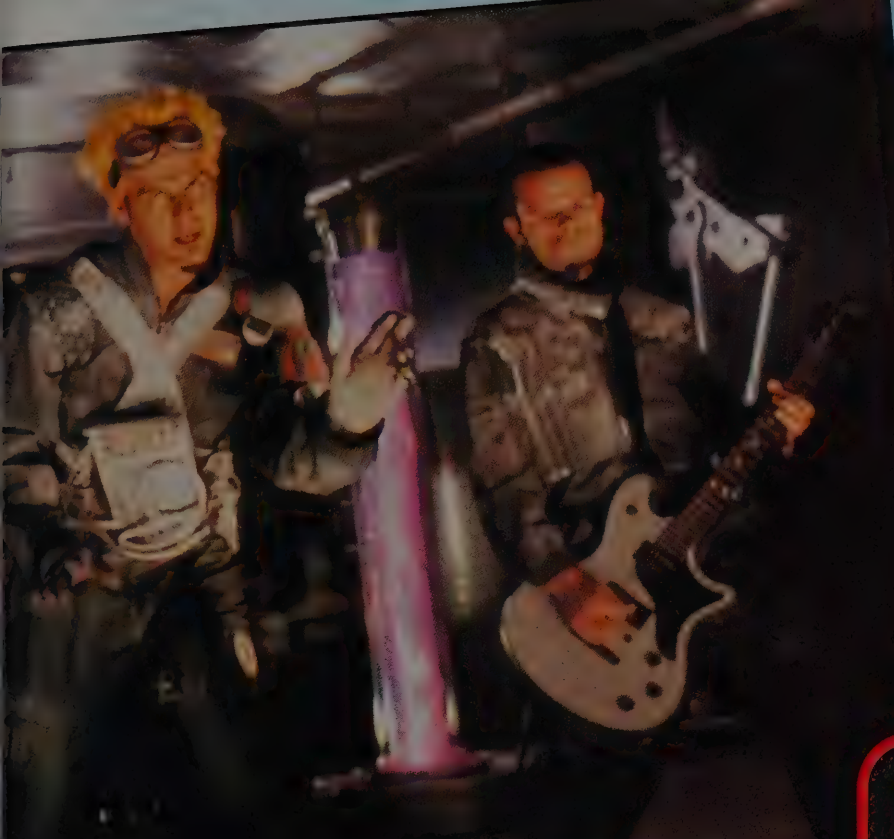
supposed ascendancy up the rock charts back in '97—here's the straight-skinny. Ya see, ol' Spider—PM5K's dynamic frontman—just so happens to be the younger brother of the aforementioned Rob Zombie. Mr. Z has provided comfort, support and even a little production knowledge to his lil' bro's band along the way... but according to a somewhat defensive Spider, *not* as much

as some people want to believe. In fact, he proudly states that instead of relying on Rob's rep to help Powerman land a big-time record deal, he and his bandmates are rightfully proud of the fact that they earned their initial major label contract strictly through their own blood, sweat and tears. Indeed, the emergence of Powerman 5000's first disc culminated a dizzying five-year race to

the top that had seen this Boston-based hard rock unit wrack up critical kudos and industry awards at every stop along their evolutionary path.

"Being in this band is as close as I could get to being an actual superhero," Spider said. "That's what it's all about for me. It's like being in the Avengers or the Defenders. It's taken us a few years to get here, but we know we're ready. We're psyched about the new record, and we're psyched about the way everyone has reacted to us."

While he chooses to remain relatively quiet when the subject of big brother Rob's group involvement is brought up, Spider is quick to acknowledge that without Zombie's groundbreaking efforts, and mountain-moving industry sway, Powerman 5000's initial road to rock recognition would have been far more difficult. In fact, Rob remains a force-behind-the-scenes for PM5K, actually writing the group's first media bio and arranging for his management company to also work with his brother's fledgling unit. But Spider is anxious to point out that he is well aware that his band will rise or fall on their own merits rather than on some heavy-handed prodding by music biz big shots. On the strength of



the disc was an instant sell-out throughout New England. PM5K then followed up that initial success with a full-length album, **The Blood Splat Rating System**, a disc that made them the instant darlings of the Boston rock scene. Their hard-edged blend of metal, rap and rock was welcomed with open arms by Bean Town's always hip fans, and in 1995 the local media anointed PM5K "Best New Band" while area readers' polls voted **Blood Splat** "Album Of The Year." Like hyenas smelling the "blood splat", major labels soon began descending on Powerman 5000, and early in 1996 the upstart Dreamworks label (the musical home of media giants Steven Spielberg, David Geffen and Jeffrey Katzenberg) made PM5K their first signing.

"We didn't set out necessarily to end up on a big label," Spider said. "Because of Rob's experiences I knew the ups and downs of the music business, and I realized that there was more than one way to do things. But when the chance came to sign with

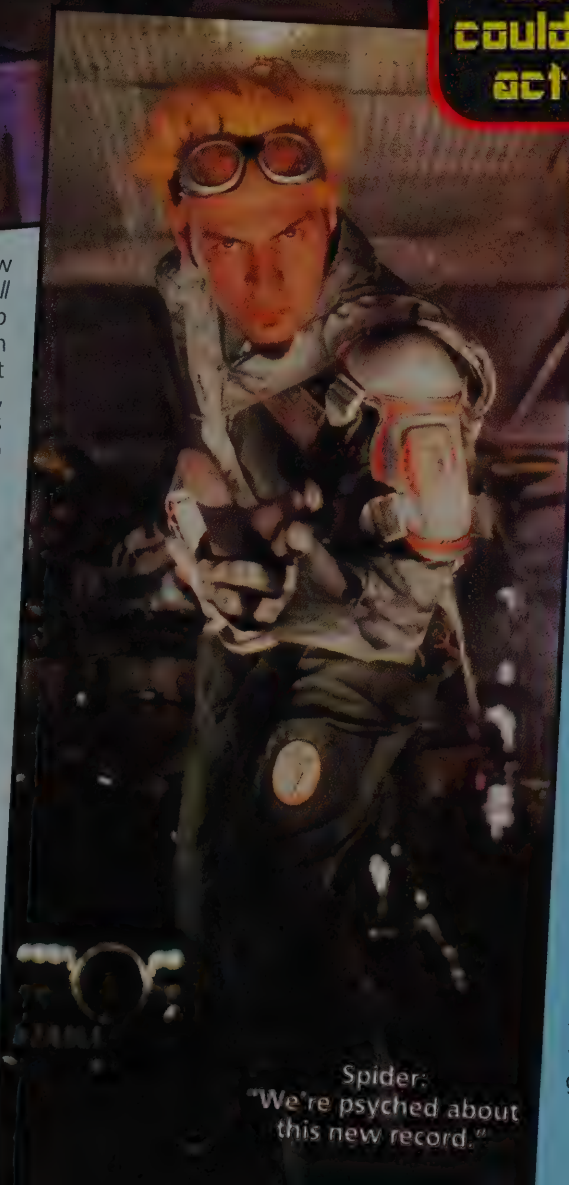
"Being in this band was as close as I could get to being an actual superhero."

**Powerman 5000:
Setting new standards.**

such new **Tonight The Stars Revolt!** songs as *All Eyes Is Upon Us*, *Supernova Goes Pop* and *They Know Who You Are* (which just-so-happens to feature a guest appearance by a certain Rob Zombie), Spider believes PM5K posses the goods needed to make their own stand atop the hard rock mountain.

"All the songs on the album are about nothing and everything," Spider said. "I don't write about when my girlfriend left me. I guess subconsciously some of them are about my childhood when I worked at a carnival. On one side of my family there's a long line of carnys. It's kinda creepy, and there were a lot of freaks working those things so it stuck with me forever."

Evidently Spider's interesting background has been fueling his musical efforts ever since Powerman 5000 first kicked into high gear on the Boston rock circuit back in 1992. Less than two years later, after filling clubs and theaters throughout the Northeast, the band signed a deal with local Curve Of The Earth Records and proceeded to lay down tracks for their debut EP, **True Force**. Working with all of a \$600 budget (and recording the entire project in only two days),



Spider:
"We're psyched about
this new record."

Dreamworks, it was just too good a chance to pass up. We knew we were ready for it."

Instead of recording an entirely new disc of material for their major label debut, Powerman 5000 decided to re-record a preponderance of the songs contained their indie release for inclusion on **Mega!! Kung Fu Radio**. Adding two new tracks to the package, and remixing and remastering their original **Blood Splat** recordings, PM5K emerged with a super-charged collection that Rob Zombie labelled being "like a kung fu kick to the head." But now more than two years have passed for Powerman, and while much of their attitude and ambition remains, there's no question that these boys have begun to grow up. Throughout **Tonight The Stars Revolt!** the group displays a finely honed musical sensibility— as well as an equally sharp sense of humor. Together, PM5K's ability to meld fun, funk and pure rock and roll energy once again marks them as a band to watch for in the months and years to come.

"A second major label album is a big time in a band's life," Spider said. "It can often be the make or break time in your life. Well, if that's the way it's gonna be for us, we're entering the fight the way we'd want to— with all of our focus going in the right direction."

PANTERA

For Pantera, the on-rushing Millennium presents a myriad of fascinating possibilities. But then, just about every day of their lives has presented a dizzying array of opportunities and options for this hallowed Texas-based quintet. When your names are Dimebag, Vinnie, Phil and Rex, each and every moment in time stands as a portal to new musical challenges and rock and roll conquests. And as they diligently put the finishing touches on their eagerly anticipated new album, these self-styled Cowboys From Hell seem absolutely pumped over what they see as a once-in-a-lifetime opportunity to take over the hard rock world in the year ahead.

"We like what's happening in rock and roll these days," Dimebag said. "It seems that after so many years where a lot of really weak things dominated what everyone was listening to, the fans are really gettin' back to rock. And you know what? When those fans come back lookin' to rock, we'll be there waitin' for 'em."

Whether you're a long-time Pantera fan or a recent convert to the group's heavy-handed approach, it does indeed seem as if late 1999 is the perfect time for Pantera's rock and roll ascension. Of course, this is a band that's already enjoyed the distinction of attaining platinum sales status with such past discs as **Vulgar Display Of Power** and **Great Southern Trend Kill**—so, in all honesty, what higher plains of existential musical existence might we expect these guys to attain this time around? According to those who work with the band on a day-in, day-out basis, the sky is truly the limit for Pantera.

"I think they're a band that continues to grow, and continues to evolve," a band confidant revealed. "The whole Sabbath touring experience was a very eye-opening time for them. They were able to watch the masters at work, yet they also saw that there was no reason to be intimidated by greatness. They held their own with Sabbath at every show. While the band will never say so, I think they even blew Sabbath off the stage a few times. That's how great a band Pantera is—and they can get better."

So what mythological "weaknesses" in their metallic armor will the Pantera bunch work to improve upon with their new disc? Will they attempt to create a more commercial, accessible sound—while sacrificing none of their legendary balls-to-the-wall approach? Will they work to create a more "epic" feel to

BY BYRON FREED

some of their more elaborate compositions? Or will they toss all such high-minded thoughts to the wind, and simply turn their amps to "10" and kick some serious ass? According to the ever-informative Dimebag, even the band members themselves weren't sure until the last minute about what the exact content of their new project was going to be. In fact, even as the band began work on their latest disc last spring, rumors persisted that vocalist Phil Anselmo was thinking of taking a month or two off to work on the next disc from his side-project Down. But once all the boys got themselves on the same page of their musical playbook, it became a full-speed ahead time for Pantera.

"We like what's happening in rock and roll these days."

"We're all always free to do our things and do what we want—as long as it doesn't have any effect on the band," Dime said. "We've all done our own things at various times over the last few years, and it's cool. It's good for the band for us to do that. But when it's time for us to get together and focus on Pantera, we're all always there. We had been together for quite a while, so there's nothing wrong with taking a little break before getting back to work on the album. That's one of the benefits of success—we can take our time making our albums now."

Another way that success has now clearly changed Pantera is that it has allowed Dime to build a state-of-the-art recording studio in the basement of his home in the Dallas suburbs. Originally designed to be little more than a practice facility for the band and a place to record rough demos, the studio actually became the facility where the band's last two albums came to life. With Vinne and Dimebag sharing the production chores, the temptation

to work in a comfortable, modern facility located quite literally right in their backyard, was more than these guys could resist. While working around their friends and families may have caused a few extra distractions along the way, Vinnie admits that after tasting "home cooking" while working on their discs, Pantera may never want to stray from their home-based recording studio again.

"It just kind of came together for us out of frustration," Vinnie said. "We had recorded one of our albums in Nashville, and we really didn't want to do that again. And the only top-rated studio in Dallas is 45 minutes from where we live, which is more of a commute than we wanted to make on a daily basis. So we decided to get together and just build the studio at Darrell's place. It worked out a hell of a lot better than we ever could have dreamed. It made the whole recording process a whole heck of a lot easier, and a lot more fun. Now that studio will always be there for us whenever we want to record. It's a great feeling to know that a place like that is ours and we don't have to book time or pay ridiculous hourly fees to use it."

Clearly in late '99 Pantera is playing the game of their lives—and playing to win! In an industry that thrives on categorizing, alphabetizing and limiting bands as often as it can, Pantera has continually snubbed their noses at the authorities who continue to follow such "primitive" practices. At a time when every band seemingly strives to be "alternative," "punk," "pop" or "industrial," Pantera loudly and proudly say "to hell with that." Come to think of it, here's a band that has always played by their own rules, defying convention and blowing apart staid beliefs as often as they can...and seemingly, as often as they want. It's all just part of being in Pantera, a band once again on the verge of taking on the entire rock and roll world.

"It's just our way of doing things," Vinnie admitted rather sheepishly. "We don't try to follow what everyone else is doing—we just do our own thing. We're musicians not rock stars. That's the way we've always approached what we do. When we have to ride a limo from the hotel to the show, we really feel out of our element. It's nice that the albums have sold well, and the fans are coming out to see us on the road, but we're still the same people we were five, ten years ago. That's not about to change."

APPLYING THE PRESSURE



PANTERA
HIT PARADER

LOUDMOUTH

BY TOM LINDGREN

Loudmouth is one of a growing contingents of young bands who've seemingly cast aside the "alternative" perspectives of the early-'90s and the industrial overtones of mid-decade in favor of returning to the loud and proud sound of rock's halcyon days. As shown throughout their self-titled debut disc, vocalist/guitarist Bob Feddersen, bassist Mike Flaherty, guitarist Tony McQuaid and drummer John Sullivan, seem to have an innate feel for what has become known in some circles as "classic rock." But instead of sounding old and dated, in the heads of these Chicago natives, the music seems to take on a vibrancy and energy the belies the fact that many of their musical formulas are as old as the hills themselves. Already Loudmouth's pedal-to-the-metal approach has won a big thumbs up from the likes of Metallica, and now this fun-loving quartet is waiting to discover if they'll receive a similarly warm response from the rock-starved masses that now seem to be arising from their long hibernation. Recently we spent some time with the members of Loudmouth to learn a little bit more about their "amps on 10" musical approach.

record label at that time, and he wanted to talk to us about the possibility of signing with him.

Tony McQuaid: On the way to the club, Lars called us from his car and said, "We're on our way over to see you guys, so you better kick our ass."

launch into a new song. I thought, "Wow, this is cool, I've never heard this one before." Suddenly, one of the guys who works for the band said, "Dude, that's one of *your* songs! Go out there and sing it with them." I couldn't believe it. I didn't recognize the song as being *Not Free* because we play it a step higher. I looked over to Metallica kind of confused, and James motioned for me to come out on stage. I ran over to his mic and started singing. There were 42,000 people there, but I really wasn't that nervous. But when it was over, I was shaking and my heart was pumping so fast I thought I was gonna have a heart attack. The band all high-fived me, and the crowd went nuts. I don't know if the audience knew or cared who I was, but it was still one of the most incredible moments of my life.



Loudmouth:
"We've never compromised
our musical integrity."

HP: How do you feel a band like Loudmouth fits into the late-'90s rock world?

TM: People looked down on us because we're loud and heavy. Some of them also seemed bothered by the fact that we were obviously having fun on stage. We were looked upon as being unhip, but we never changed our sound or style because we were doing what we wanted to do. We would rather play

"People look down on us because we're loud and heavy."

Hit Parader: One of the things that people have talked about is the support that Metallica has given you. How did that come about?

Bob Feddersen: Lars Ulrich and James Hetfield came to see us play at a club in our home town of Chicago called the Double Door. Lars was starting his own

BF: We hung out with them after our set, just talking and playing pool, and amazingly enough, they invited us to come to see their next few shows. Naturally, we took them up on the offer. We traveled with them and watched the shows from the side of the stage. At the end of the St. Louis set, I was surprised to hear them

the music we want to play—at any level, signed or unsigned—than to compromise our musical integrity for anyone.

BF: I think there are a lot of fans out there who are bored by today's music scene. They're tired of being alienated by the bands they look up to. They want to be embraced, and more importantly, they

BLASTS FROM THE PAST

want to have a good time. Why shell out your hard-earned money to go see a band that has an attitude of indifference? I remember going to see Kiss and Van Halen, bands that wanted you to get into it and have fun. Nowadays, that's looked upon as being "not cool." Maybe I'm missing something, but what's wrong with having fun? At our shows we want people to let go and enjoy themselves.

HP: Tell us a little about how Loudmouth got together?

John Sullivan: Bob, Mike and I have known each other since kindergarten. We all lived in the same neighborhood and together we discovered Zeppelin, Sabbath and Kiss. Then one day Bob shows up at my house with his new "guitar"—which happened to be a bass. After that it all kind of came together for us, and my bedroom became our band's rehearsal space. My father and grandfather were both musicians, so my parents were really supportive. I had a full stage in my bedroom, complete with concert lighting across the ceiling. It was insane. We'd put on shows in my room for the other kids in the neighborhood. My parents drew the line when we started bringing in half stacks.

TM: I came into the picture years later after answering an ad in a local paper. I phoned John and we hit it off right away. After talking for a little while, he said, "Okay, you're in." I said, "You haven't even heard me play yet," and he responded, "That's okay, I can tell you're good." That was the end of 1992, and we've been together ever since.

HP: How tough was it to get signed? It seemed like you spent a long time waiting for that to happen.

BF: We did wait, but it was worth it. We never cared if we were signed or not. For us it was the fun of playing music. But after a certain point you realize that this is what you want to do with your life—it's not a hobby or anything like that. It's what you do. That's when we started getting a little more serious about getting signed. I was getting a little tired of having my parents refer to me as their loser son who works in the mailroom. Now that we've got a deal—especially since it's with a company associated with Disney—that tune has really changed. Now I'm their son, the musician. They're both very proud of me.

HP: Which song on your album are you most proud of?

BF: Maybe it would be *Fly*, because it's about chasing your dreams and the feeling you get once you've achieved your goals. We're lucky because we get to play music for a living and we're doing exactly what we want. How lucky can you get?



"What's wrong with having fun with the music you play?"

SHOOTING STARS

BANDS TO LOOK OUT FOR!

BIF NAKED

Bif Naked certainly presents an interesting story—and an interesting sound. Born in New Delhi, India, brought up in an orphanage, transported to North America by two U.S. missionaries and a burgeoning star north of the border, this attractive young lady certainly has a strange tale to tell. But now with the release of her debut album, **I Bifficus**, all of Bif's varied cultural influences and unusual life experiences have served to inspire her intense, insightful hard rock sound. Featuring songs such as *Chotee* that delve deep into Bif's complex mind, and reveal her somewhat unconventional outlook on subjects ranging from bisexuality to abortion, the disc seems perfectly positioned to make this tattooed beat mistress a big star in the year ahead.

"Certainly all the things I've experienced in my life have given my music a depth and meaning that some other performers might not have," Bif said. "It certainly has been strange at times, but it's all I know. It's given me a sense of beliefs as well as belief in myself."

Obviously Bif Naked may soon emerge as a powerful spokesperson on a variety of semi-controversial women's causes. With that in mind, how appropriate it is that she's been heavily involved with this summer's Lilith Fair—the festival that has emerged as the premier showcase of female musical talent in the world. While Bif admits that being surrounded by some of the most important and successful female performers on Earth is a somewhat intimidating experience, she is quick to add that after everything else she's gone through in her extraordinary life, she's enjoying every second of her time in the spotlight.

"It's all been a lot of fun," she said. "Just meeting people I admire and being able to hang out with them has been a great experience. This is something I've dreamed of doing for a long, long time."



S.O.D.

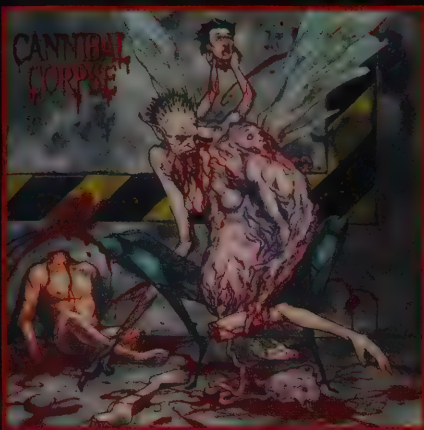
It's now been nearly 15 years since the Stormtroopers Of Death first roared into the lives of metal fans around the world. Featuring the talents of guitarist Scott Ian, vocalist Billy Milano, bassist Danny Lilker and drummer Charlie Benante, S.O.D. has long stood as a sort-of hard-core all star band, a group that comes together when the winds of metal mania blow in just the right way. Today, with the release of their latest disc, **Bigger Than The Devil**, the Troopers show that their brand of go-for-the-throat, take-no-prisoners rock is still as vital and as virile as ever.

"We felt it was important for us to project our experience and intelligence without compromising our integrity or honor," said Milano. "We wrote all new music and kept only two songs from the old days."

With such songs as *Aren't You Hungry* bridging the gap between the band's hallowed past and their equally exciting future, it would seem that as we fast approach Y2K this seminal outfit is primed and ready to deliver their patented sound to a new generation of mosh masters. Filled with humor, heart and cutting social commentary, **Bigger Than The Devil** proves that these veteran rockers still have the soul and the imagination to make some of the most exciting and important music around.

"This album just made sense in the end both musically and lyrically," Benante said. "There's the heaviest of the heavy and there's still the classic parts that are completely ridiculous, but in the end it just all came together as S.O.D.'s strongest set of tunes yet."

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ENGINE

Engine

Solo project from Ray Alder of Fates Warning.





BY BOB NALBANDIAN

Welcome to the first installment of **HARD ZONE**, a new monthly edition in **HIT PARADER** presented by HardRadio (www.hardradio.com), "The Rock and Roll Place in Cyberspace." HardRadio is the leading Internet radio station featuring 24 hours of commercial-free hard rock and heavy metal music spanning the last three decades. HardRadio offers the largest and most diverse digitized catalog of hard music to be heard anywhere, ranging from classic hard rock and metal from the '70s, and the metal giants of the '80s and '90s to today's cutting-edge hard'n'heavy music including the world premieres from metal giants Metallica, Iron Maiden, and Megadeth.

HardRadio's multi-media enabled website also features an online chat room, global CD premieres, Community BBS, music samples from today's hottest hard rock/metal bands, exclusive interviews and CD reviews, a metal news column, Internet concerts, and mega-metal links! HardRadio is also the resident website for **HIT PARADER** magazine, featuring updated interviews online from this seminal print publication.

HardRadio is very proud to be associated with the leading hard music print publication in the nation. Being involved with **HIT PARADER** magazine will enable HardRadio to expand its horizons and introduce multimedia metal music to the magazine's ever-growing readership.

A brief history on the world's Internet Radio leader...HardRadio, "signed online" December 31, 1995, is the world's first international rock radio station, reaching over 70 countries each month. The HardRadio staff are pioneers of over-the-air hard rock radio, primarily from the former ABC Z-Rock national satellite network, and continues to be the only Internet-specific radio station with broadcast industry trade journal reporting status in 3 industry trade journals, issuing cur-

rent playlist reports weekly to the Friday Morning Quarterback, The Album Network, and CMJ.

Hard Radio's president and producer, Tracy Barnes, is the recognized pioneer of hard rock radio broadcasting. Tracy conceived the hard rock and metal radio format back in 1978, a time when the airwaves were ruled by disco, and further refined the radio format in 1983 as Music Director for the first all hard rock radio station in America. He continued the metal onslaught on a national level as Operations Manager/Program Director of the 18 affiliate station Z-Rock network. On the Internet, HardRadio.com takes hard rock programming onto the international and interactive programming arena. Be prepared for the ultimate beating as HardRadio kicks your ass into the new Millennium!!

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Monster Magnet

W.A.S.P.

Soulmotor

Buckcherry

Metallica

Black Label Society

Static-X

Soil

Def Leppard

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L.A. GUNS, GREATEST HITS AND BLACK BEAUTIES

(Deadline Records, 1348 Maxella Ave., Marina Del Rey, CA 90292;
ph: 310-823-0337)

A decade ago, L.A. Guns were one of the top guns (pardon the expression) in the then-burgeoning West Coast metal movement. They had albums like **Hollywood Vampires** and **Cocked And Loaded** the sold millions, and songs like *Ballad Of Jane* that made them international superstars. Well, the band is back together (at least temporarily) in '99, and on their latest disc, **Greatest Hits and Black Beauties**, they take the unusual stance of re-recording many of their best known songs— while adding six brand new tracks to the collection. All-in-all it proves that Tracii Guns, Phil Lewis and the boys still have what it takes to rule the cock rock walk.

RATING: ****

L.A. GUNS
Greatest hits
and black beauties



MERCYFUL FATE, 9

(Metal Blade, 2828 Cochran St., Simi Valley, CA 93065;
ph:805-522-9111)

Mercyful Fate is one of those bands that simply won't go away. Major superstars throughout Europe, the band has always lived on the periphery of mass acceptance on this side of the Atlantic. On their latest effort, **9**, King Diamond and his crew put together one of their heaviest albums yet, a disc brewing with quasi-mystical messages and pure metallic mayhem. And while the King's voice can still hit registers that only dogs can fully appreciate, it seems as if MF may finally have hit upon a formula that will appeal to State-side hard rock hounds.

Rating: ***

UNION, LIVE IN THE GALAXY

(Deadline Records, 1348 Maxella Ave., Marina Del Rey, CA 90202;
ph: 310-823-0337)

Union certainly has the pedigree needed to make a significant mark upon the hard rock world. With former Kiss guitarist Bruce Kulick sharing the spotlight with ex-Motley Crue vocalist John Corabi, Union may have what it takes to emerge as a mini "super-group" in Y2K. For the time being, however, these guys seem intent on treading musical water, releasing **Live In The Galaxy**, an in-concert collection that presents a mix of tunes drawn from Union's one-and-only disc along with a smattering of things drawn from each respective member's Kiss and Crue days. Certainly not a must-have disc— unless you're a total Kiss or Motley fanatic— yet still a totally pleasant and entertaining set.

Rating: ***

UNION



live in the galaxy

ENUFF Z'NUFF, *PARAPHERNALIA*

(Spitfire Records, 19 Hanover Place, Suite 240
Hicksville, NY 11801; ph: (516-942-7729)

A few years ago, Enuff Z'Nuff was being hailed in certain rock circles as "the new-age Beatles." Certainly the songs created by this mid-western quartet rang true with sweet vocal harmonies and hard-to-forget melodies, all coated with just enough kick-ass rock and roll dramatics to keep the proceedings honest. While they've now fallen out of the major label spotlight, all those ingredients that once made Enuff Z'Nuff a fan favorite are still readily apparent on the group's new disc, *Paraphernalia*. Such songs as *Freak* and *Everything Works if You Let It* rock with power and purpose—and it's great that the band gets a helping hand from rock vets like Cheap Trick's Rick Nielsen and Smashing Pumpkins' Billy Corgan.

Rating: ****



ZAKK WYLDE BLACK LABEL SOCIETY, *SONIC BREW*

(Spitfire Records, 19 Hanover Place, Suite 240
Hicksville, NY 11801; ph: (516-942-7729)

Zakk Wylde has never been one to mess around. Whether it was performing with Ozzy Osbourne or jamming with Guns 'N Roses, this New Jersey native always inherently knew when to put the pedal to the metal. On his latest solo outing, this six-string master has created his heaviest, most overwhelming collection yet, a no-holds-barred riff-arama that doesn't let up from first cut to last. Such songs as *Bored To Tears*, *World Of Trouble* and *Mother Mary* give ample room for Wylde to showcase his guitar "stuff", but at the same time, he never loses sight of the fact that great rock and roll is more than just endless, faster-than-light noodling.

Rating: ****

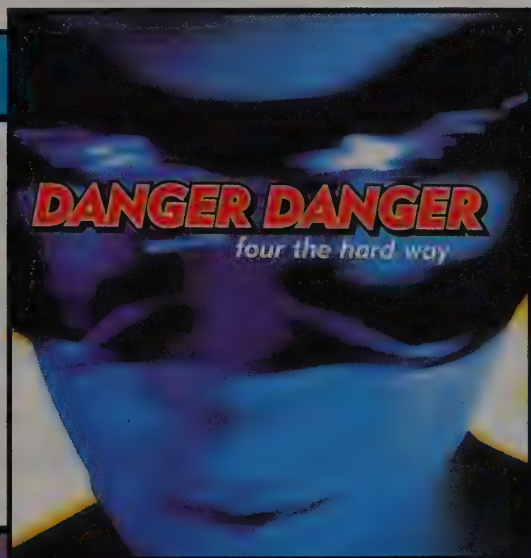


DANGER DANGER, *FOUR THE HARD WAY*

(Majestic Ent., 5 Dakota Drive, Lake Success, NY 110042;
ph: 516-354-3491)

Like some of the other bands featured in this month's column (see L.A. Guns and Enuff Z'Nuff), Danger Danger had some big things planned for themselves back in the '80s. Many predicated that they were gonna be "The Next Big Thing", with their fun-loving, slightly-sexual songs and hard-hitting riffs seemingly tailor-made for those party-hearty times. Well, despite coming mighty close, it never really happened for DD—but that hasn't stopped the band from trying. Now more than a decade after their first blush of success, the band returns with *Four The Hard Way*, a disc that in spirit and style seems determined to keep every '80s musical cliché imaginable alive and kickin'... not that doing that is such a *bad* thing.

Rating: ***



ELECTRIC WIZARD, *COME MY FANATICS...*

(TMC, 106 W. 32nd St., NY, NY 10001; ph: 718-229-9140)

In recent days Electric Wizard has been making quite a name for itself in heavy metal circles. Comparisons to the likes of Kyuss and Monster Magnet have been drawn, while this English trio—featuring guitarist/vocalist Jus Oborn—has quickly become faves of the Euro-rock rags. While the disc (actually two discs) in question, *Come My Fanatics...*, was recorded in 1997, it's just now being released in America (as the world anxiously awaits the band's new album—now due in the fall.) Indeed, this is heavy "stoner" rock, with enough "expand your mind" euphemisms to keep any latter-day hippies happily bemused.

Rating: ***

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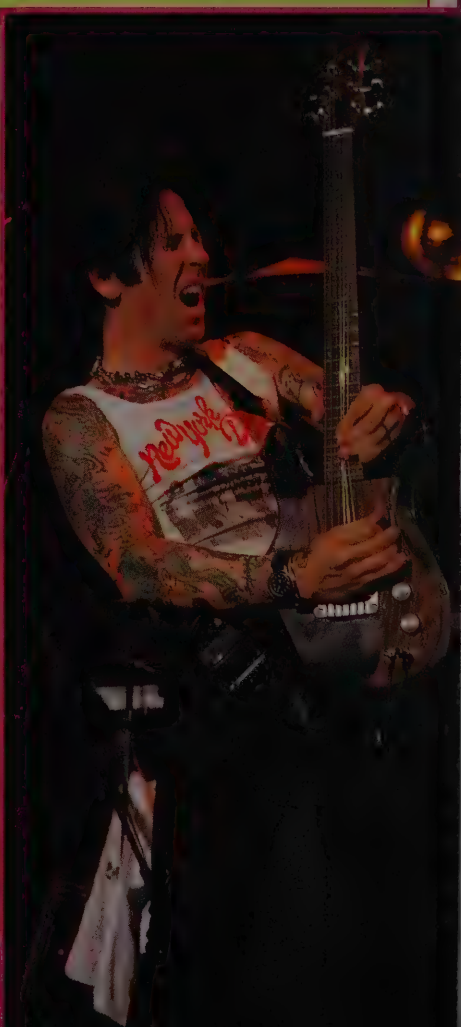
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SEX ACTION

(Lyrics written by: Phil Lewis, Tracii Guns, Mick Cripps, Kelly Nickels and Steve Riley. Performed by: L.A. Guns)

Talk about love
Talk about love

I've been around this great big world,
yeah
Had my share of shaddy deals and girls,
hey
Now, I've been thinking about the com-
ing attraction
The wink of an eye and the gleam of
satisfaction



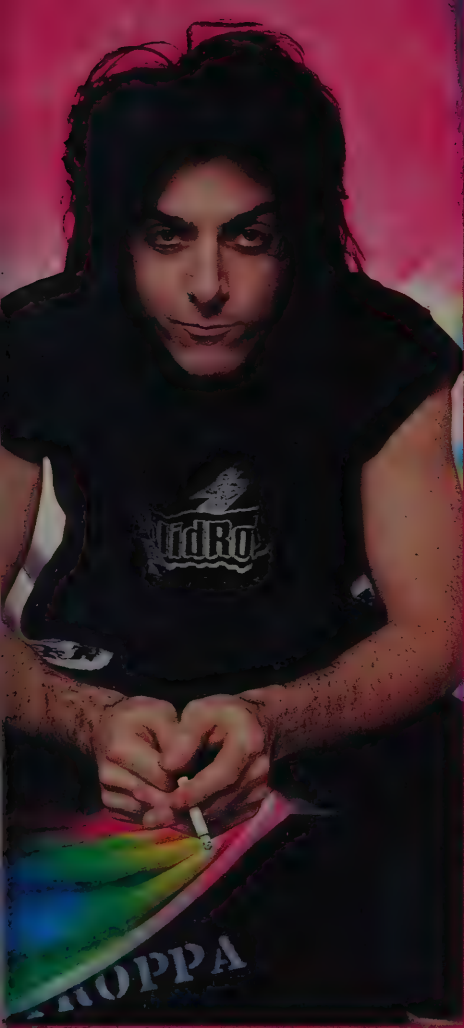


PHOTO: ANTHONY STROPPA

Girl she got style
Boy she got sleaze
Ah, she's knocking them dead
She's got me down on my knees

Now listen, I'm a sex gun lover
In the heat of the night
Don't run for cover, I got you in my sight

Talk about love
Talk about love

Here she comes, I never get enough
Of that sex action
Baby knows wherever she goes
There'll be sex action

S-E-X, I know who's next for sex action
Baby know wherever she goes
She's gonna get it (sex action)
She's gonna get it (sex action)
I'm gonna give it to her (sex action),
yeah
She's gonna get it (sex action)
Sex (sex action)
Sex (sex action)

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Talk about love
Talk about love

Here she comes, never get enough
Of that sex action
Baby knows wherever she goes
She got sex action

How ze baby, I got the potion
You're a cool operator got the
machine in motion
Now, we're all alone
Doing all the talking
She's got me on my back
Let her fingers do the walking

Talk about love
Talk about love

Here she comes, I never get enough
Of her sex action
Baby know wherever she goes
She got sex action

Talk about love
Talk about love

Here she comes, I never get enough
Of that sex action
S-E-X, who's next, yeah
Sex action

And it always feels so good

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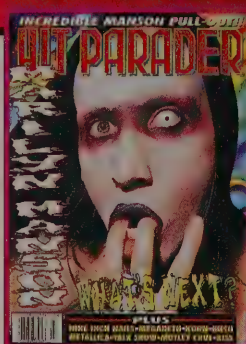
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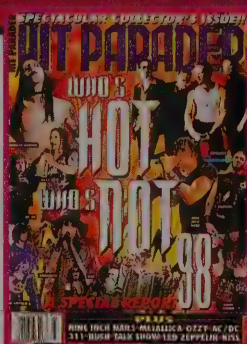
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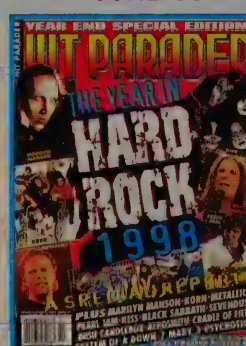
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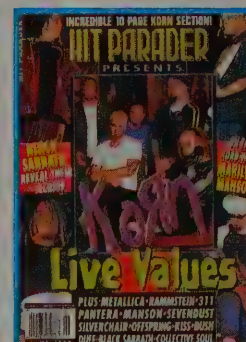
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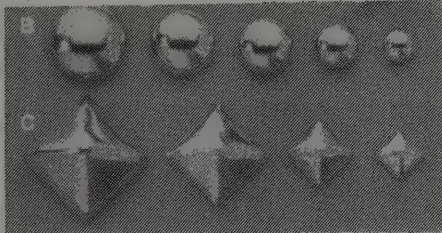
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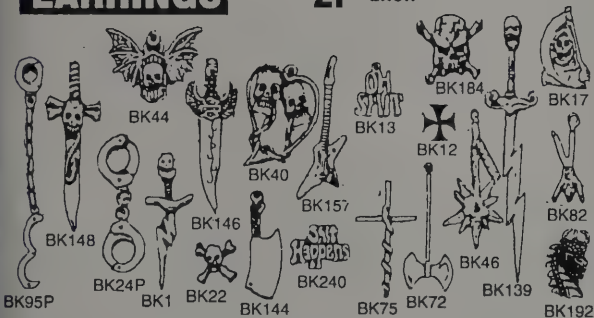
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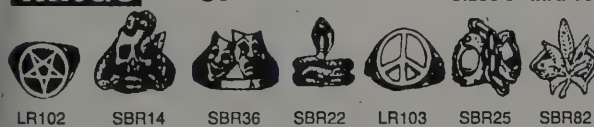
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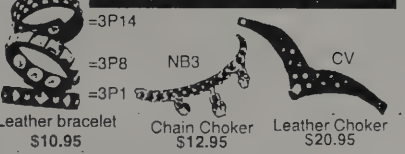
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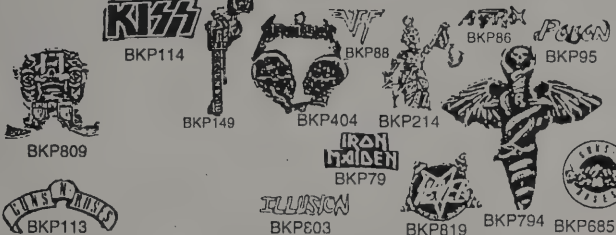
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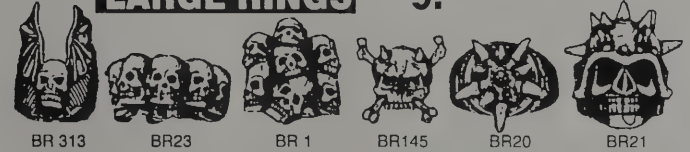
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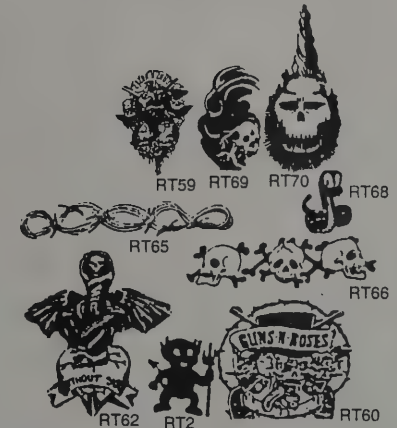
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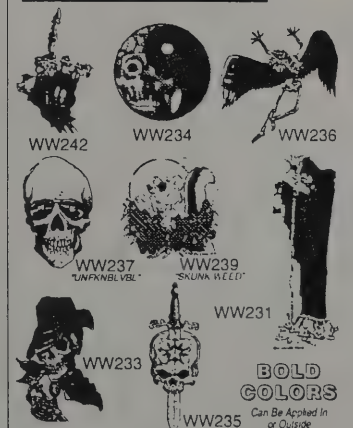
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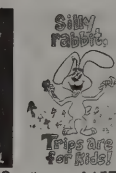
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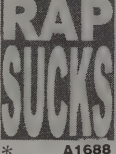
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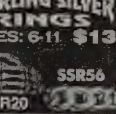
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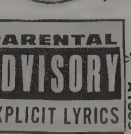
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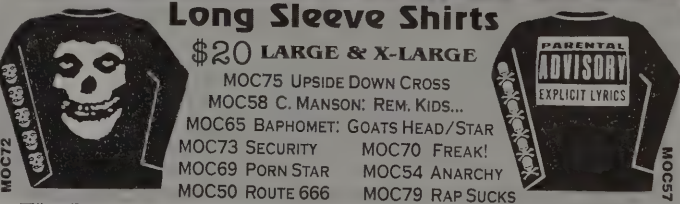
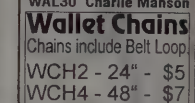
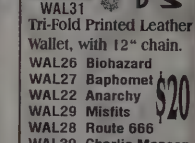
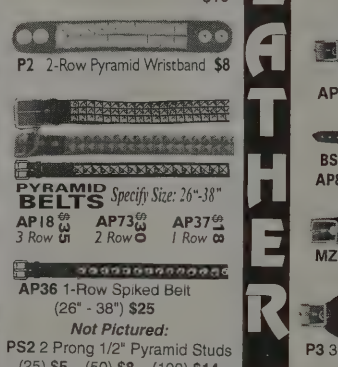
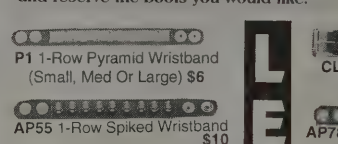
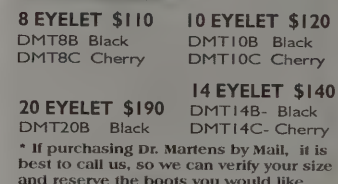
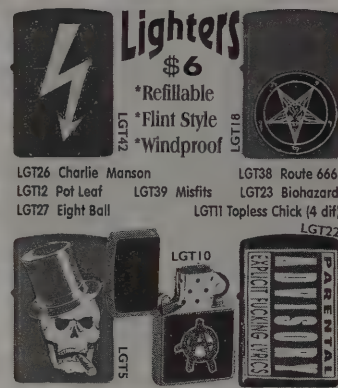
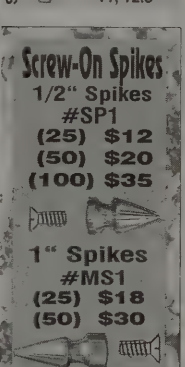
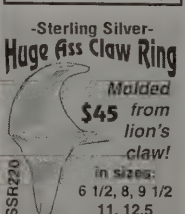
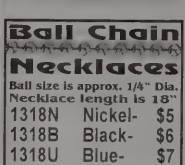
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BORED TO TEARS

(Written and performed by: Zakk Wylde)

Tired of this
Done with that
Never satisfied with where I'm at
I sit and think
What to do
Just a Mother F** in' bore without a clue

Shot my drugs
Drank my booze
Tired of joy and self abuse
Eternally jaded
Through and through
Just a self loathing dick without a clue

Chorus:
Bored to death
I'm just bored to tears
Same old s**t
Just different day and year
I killed myself
But that got boring too
So beyond the point
Where it's not true

Second Verse:
Far beyond high

Dramatically low
Nocturnal stare as if I care to know
All of this struggle
All of this work
In the end you die like some moronic jerk

Shot my drugs
Drank my booze
Tired of joy and self abuse
Eternally jaded
Through and through
Just a self loathing f**ker without a clue

Bridge:
The colors that I see
Are all bleeding
The sound that was
Is now standing still
I wonder when it was
That all faded
A duller corpse
That could not be killed

Repeat Chorus:

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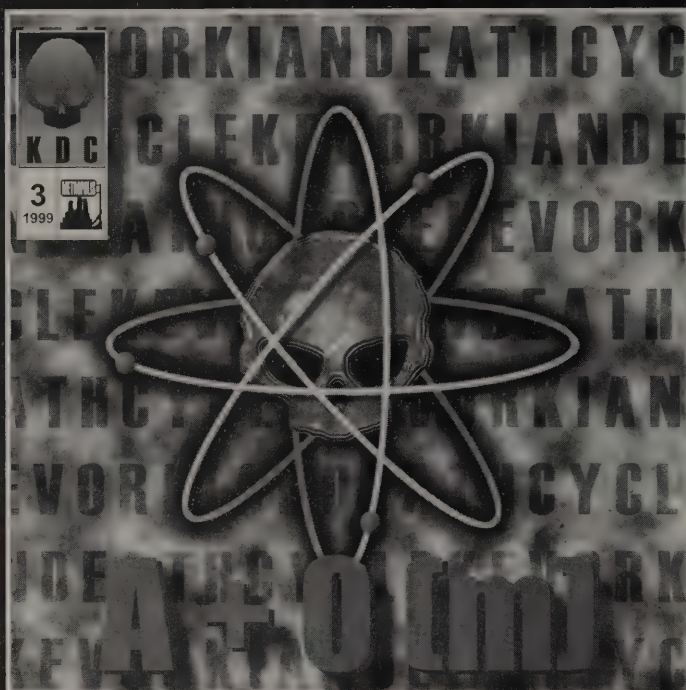
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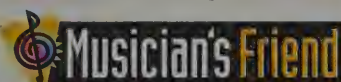


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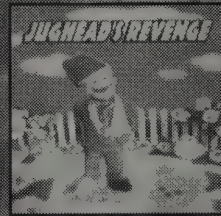
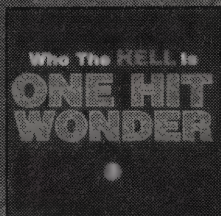
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LEFTY

(Lyrics written by: Tony Park, Darwin Keys, Will Hoffman, Pat Fogarty and Howie Behrens. Performed by: PUSHMONKEY)

I got my left hand.
I lose when my day is long
I got no right hand,
or bruise where my skin is gone
What about you did you want it enough
What about me can I give you the stuff
What about you did you get it enough
What about me can I get you the stuff

Which I can get you
One damn bit along, I'm with you.
Time and gone
One damn look at you. Time to bite.
Come along
When my line is drawn
And my head is clear
With you holding on
I will leave you here

I got my left hand.
I leave when my day is off
I got no right man,
a bruise where your skin is soft
What about you did you get it enough
What about me can I give you the stuff
What about you did you want it enough
What about me can I get you the stuff

Which I can get you
One damn bite along I'm with you.
Time and gone
One damn look at you.
Time to bite. Come along
Now my blood is drawn
And my sweat is clear
Milky on my gums
I will leave you here

I got my left hand.
I use when my day is long
I got no right man,
a bruise where your skin is
One damn bit along
One damn look at you
One damn bite along, I'm with you.
Time and gone
One damn look at you.
Time to bite. Come along
Now my blood is drawn
And my sweat is clear
Milky on my gums
I will leave you here
One damn bite along

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32354 C. COMPASS
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32370 C. CHAMBER
Investment



32395 C. CHAMBER
Furry Faces (Back)



32317 C. OF FLTH
BLP



32396 CHERRY
Group Photo



32391 DANZ
Edmond



32360 D. KIMMERS
Holding In Combustion



32362 DEFENED
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32373 DEFENED
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32374 DEFENED
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32385 DELICAE
When Stars Live



32376 DESCENDENTS
With Coffee Pot



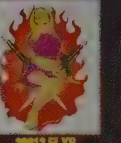
32386 DOORS
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32398 FEAR FACTORY
Revolution



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32312 FLYB
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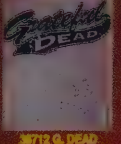
32367 GOODFISH
Wings of Love & Hate



32344 GOODMACE
Old Cover



32345 GOODMACE
Sun Logo



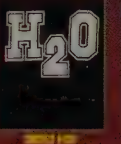
32372 G. DEAD
Horsehead Symbol



32341 GREEN DAY
Jump



32382 GWAR
Band Character



32383 H2O
Logo



32399 HATEBREED
Flaming Logo (Back)



32388 KID KATHY
Horsehead



32391 INCUBUS
Band Character



32389 L.C.
Piv



32334 LAMP
Worked Class Day



32335 LAMP
On Clapper



32336 LAMP
When Explains



32337 LAMP
Paying Closest Four



32338 LAMP
Lamp Logo



32339 LAMP
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32340 LAMP
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32341 LAMP
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32354 LAMP
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32355 LAMP
Lamp Logo



32368 METALLICA
Gangster Days



32369 MISFITS
Logo



32370 MISFITS
Band Photo



32371 MAGNET
Fiery Bull



32372 MOTLEY CRUE
Generation Swine



32373 MOTORHEAD
Logo



32374 MUDHONEY
Manhole Cover (Back)



32375 MXPX
Logo



32376 PUNY
Flame Logo



32377 NIN
Reflective Logo



32378 NIN
Red Cloud



32379 NIN
Band



32380 NIN
Live Group Photo



32381 NIN
Live Logo in Logo



32382 NOFX
Lamp Logo



32383 OFFSPRING
Americana



32384 OFFSPRING
All American



32385 OFFSPRING
Band



32386 OZZY
Vib



32387 OZZY
Wooded On On



32388 PANTERA
Band Photo



32389 PANTERA
Band Photo



32390 PEARL JAM
Live Band



32391 PEARL JAM
Live On Time Logo



32392 PEARL JAM
Full Circle



32393 PIGGY
Pink Pig



32394 PIGGY
Piggy



32395 PIGGY
No Fence



32396 PIGGY
Piggy



32397 PIGGY
Piggy



32398 PIGGY
Piggy



32399 PIGGY
Piggy



32400 PIGGY
Piggy



32401 SEPPULTURA
Against



32402 SEPPULTURA
Band



32403 SEPPULTURA
Band



32404 SEPPULTURA
Band



32405 SEPPULTURA
Band



32406 SEPPULTURA
Band



32407 SEPPULTURA
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32408 SEPPULTURA
Band



32409 SEPPULTURA
Band



32410 SEPPULTURA
Band



32411 SEPPULTURA
Band



32412 SOULFLY
Underneath



32413 SPINERHANK
Chrome Logo



32414 SPINERHANK
Headless Angel



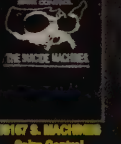
32415 STIFF
Logo



32416 STUCK MOJO
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38484 SOULFLY Logo
38665 TYPE O NEG. Logo/13

38473 **BLK SABBATH** Logo
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38276 **SOULFLY** Logo
38509 **FEAR FACTORY** Logo
38477 **TYPE O NEG.** Logo



16761	BLACK SABBATH Group/Logo	23662	KORN Dogs And Bikes	38429	ROB ZOMBIE Rob With Monster
38631	BLINK 182 Tattoos And Boxers	13037	LED ZEPPELIN 4 Live Photos	34764	SEPULTURA Bloody Roots
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12677	CARMEN ELECTRA Bending Over	26875	MARILYN MANSON Cellophane	38630	SILVERCHAI Neon Bathroom
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25405	DEFTONES Band Photo	26150	M. MANSON Naked With Bible	38587	STAR WARS Episode I Movie
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13969 BLACK FLAG Bars & Logo	11138 LED ZEPPELIN Logo/Blimp	38506 RAMMSTEIN Logo
26704 BLACK SABBATH Logo	21527 LIFE OF AGONY Logo	36108 RANCID Logo
37986 BOSSTONES Logo	36182 M. MANSON American Flag	36852 ROZ ZOMBIE Robot Head
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Sammy Hagar runs on overdrive. For more than 25 years, the singer/songwriter/guitarist has created fast driving high-energy hits like *I Can't Drive 55*, *Mas Tequila* and *Right Now* while working on his own and with the platinum-covered supergroup Van Halen. He's developed a world-wide fanbase that has allowed this Red Rocker to maintain his position atop the rock world. His secret? Keep changing, keep evolving—particularly when it comes to the music.

Hit Parader: How do you keep your music fresh?

Sammy Hagar: We do an event. We throw a party in every town, and that's how we keep it fresh. When I play live, I don't have a set list. The Waboritas, who have been my band since my last solo record, **Marching to Mars**, have about 50 songs that we know. We don't play 50 songs a night, we play 25, maybe. But, we have 50 to choose from, so we keep it fresh. We rehearse by going to my club, the Cabo Wabo in Cabo San Lucas and we play sets there. We play for hours and weed the songs out—like everyone learned *Poundcake* this week. If it works, we add it to the list. If I'm sick of a song, we throw it out and bring another one in. Onstage, I just call the tunes off, I don't do a set list. That's like putting a show in a can. You bring it out and put it on stage and put it back in the can and move it out—uh uh, not for me.

HP: Has your musical equipment changed over time?

SH: I change equipment every single time I make a record and every single time I go on tour, because I'm always looking. My latest is a Red Voodoo amp, which I did my whole **Red Voodoo** album with. Crate said they wanted to make me an amp, they asked, What do you want? And I said, Number one, I'd like it to be red—that's Sammy's signature. I designed it from what was called a Blue Voodoo amp. I liked the way it sounded, but it was a little weird, so I tweaked it and called it Red Voodoo. I worked on my Red Voodoo amp for the whole **Marching to Mars** tour. I didn't use it on the tour. I'd try it out at soundcheck, and every now and then I'd play it on a gig, and I wouldn't be satisfied, so I'd send it back and change it. Now I've fallen in love with this amp. My new album got its name from the amp. When I started making my record, I said, Hey, I want to call the album **Red Voodoo**. I just got on this big red voodoo kick, which is a lifestyle. It's about being on the edge. Driving a little bit too fast, eating a little bit too spicy food, maybe a couple of extra tacos, a couple extra jalapenos, a couple shots of tequila, staying out too late, the music too loud.



"I change equipment every time I make a record and every time I go on tour."

can't help it, that's the way I live. That's the Red Voodoo zone. When you've gone a little bit too far, you're in the Red Voodoo zone. Go a little bit further than that, you're in the black and that's when you puke. We don't want to puke, we just want to have a blast. So Red Voodoo is where the party is.

HP: Now that the Red Voodoo amp is in

production, I take it that you're satisfied with how it's working?

SH: That's all I used on the new album, and I've got every amp in the world, because like I said, I change amps every year—I buy a bunch of new stuff and check it out—so this amp is killer. I'm really happy with it. Red Voodoo rules.

HP: And how about your guitars?

SH: I still use Washburn. When I was in Van Halen, I was using Eddie's first Music Man Ernie Ball guitar, which I think is really the best of his guitars. The new one I don't like as much. I also use a Washburn electric/acoustic guitar called The Red Rocker that they made me, which is just like an acoustic guitar. It has an electric pickup in it, and to change it, you just hit a switch and *waaaaaaaaaaaa*, you're rocking. I like that because some of my songs, like *When Eagles Fly* and *Finish What You Started*, call for half acoustic and half electric. I've also made a Magnum 450, which is a semi-hollow body. Its more like an ES 345—like the old Gibsons used to be—but its a smaller body. I like a semi-hollow body for sustain—you get a cleaner sound, and it sustains and feeds back at a lower volume. I like that, because I don't like to have to overdrive it so that it sounds *crrrrhhhh....* to get sustain. I made a smaller body because the big old 335 looks like a country guitar. It doesn't look good slung down low. That's what I play.

HP: Why do you keep changing?

SH: I'm always looking for something better, and I change. My taste changes. Back before Van Halen, I was into the loudest pickup you could get, it would overdrive the amp so bad that if you opened it up, it would just go woowoooo, so you'd always have to play it back and then turn it up and hit a note—that's what I loved. I don't like that anymore. I prefer more of a David Gilmore sound, or more like a Stevie Ray Vaughn or Eric Clapton sound. It may be because I'm older, I don't know. My guitar playing calls for more tone, I try to speak now as opposed to making a bunch of racket. I don't use whammy bars, because I don't need that. I like the more traditional approach—I play straight into an amp and I like to make it sound good.



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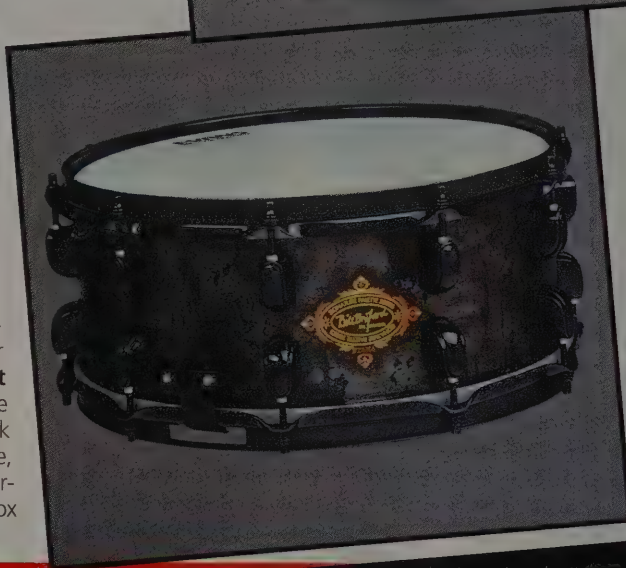
BY MICHAEL SHORE

TAMA BILL BRUFORD SNARE DRUM:

Bill Bruford, the brilliant veteran British rock and jazz drummer, has been known for many things during his long and accomplished career: handling the intricate odd-meters of progressive-rock (with Yes, King Crimson, and Genesis for one tour) with startling precision and clarity; a uniquely offbeat approach to fills; unusual taste and restraint; an impeccably jazzy cymbal technique...and, oh yeah, perhaps THE most distinctive snare drum sound in rock history—a piercing, popping, whip-crack rimshot. These days, Bruford is pursuing his first love, jazz, with his new band, an outstanding sax/piano/bass/drums quartet called Earthworks. So now that he's finally designed a snare drum, it's NOT a 6 1/2 inch chrome concert snare like the ones with which he indelibly established his signature rimshot sound. No, Tama's new Bill Bruford Signature Snare Drum is made of WOOD—two plies of maple around one ply of birch, with a Black Sandblast finish (odd, that, since Bruford has always played drums with a natural maple finish) and black-chrome hardware.

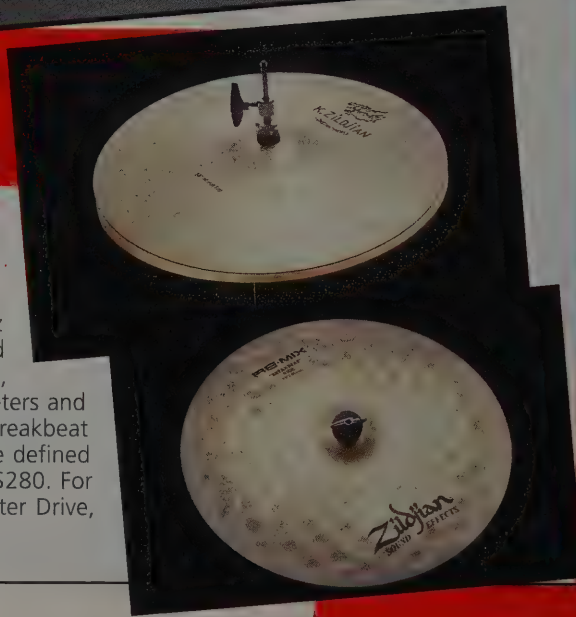
Says Bruford, "When I was playing in a loud, raucous band like King Crimson, there was a much greater need for a brighter, moister kind of snare sound...the kind you get from a metal drum. But when you're playing jazz, you want something that has a warmer, woodier, more friendly kind of tone." Still, Bill says this drum is "very lively, with a wide range of sounds you can pick and choose from, from very soft to very loud!" and warns, "These aren't necessarily the easiest drums to control, they're a little wild so they require a certain degree of skill, but once you've got it, they're marvelous."

I doubt anyone else could make them sound quite as marvelous as Bruford himself (hear him on his new snare for yourself on the new Earthworks album, **A Part and Yet Apart**), but just based on the fact that one of the all time greats put his name on it, it's worth checking out, if you think you are up to it! The Bruford snare comes in a 14" x 6" size, and a smaller version, shallower piccolo model. For more information, please write: Tama, 1726 Winchester Road, P.O. Box 886, Bensalem, PA 19020.



ZILDJIAN CYMBALS:

Zildjian's new K. Constantinople hi-hats are soft, dark and subtle, without sounding mush, and a dry yet full-bodied "chick" sound; these 14" cymbals are ideal for studio and acoustic jazz work, and list for \$650 a pair. Also new from the worlds oldest and most respected cymbal maker: the 18 inch "Breakbeat" ride cymbal, part of the Re-Mix line introduced last year and with smaller diameters and colorful, tightly defined sounds inspired by electronic music. The Breakbeat complements the existing 17 inch Re-Mix ride with a bigger, more defined bell, and a drier more attenuated dynamic tonal range. It lists for \$280. For more information, please write to: Avedis Zildjian Co., 22 Longwater Drive, Norwell, MA 02061.



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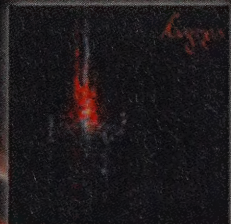


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HIT OR MISS

COMPILED BY THE HIT PARADER STAFF

MINISTRY, *DARK SIDE OF THE SPOON*

Throughout the last decade, Ministry has enjoyed a well-deserved reputation as one of the darkest, nastiest bands on earth. That's what makes the almost light-hearted feel to some of the band's lyrical forays on their latest, **Dark Side Of The Spoon**, so unexpected. It seems as if band leader Al Jourgensen has experienced some sort of spiritual revelation since Ministry's last disc, **Filth Disc**, explored all the dark recesses of the human condition. This time around the band's heavy, industrial style takes on a far more up-beat, and—dare we say—optimistic tone, especially on such tracks as *Supermanic Soul* and *Bad Blood*.

Grade: B

SCORPIONS, *EYE II EYE*

The Scorpions have now been doing their distinctive hard rock thing for more than 20 years. Sometimes their highly polished, overtly commercial, guitar driven sound has hit the sales bull's eye, reaching the very pinnacle of chart success in the process. Other times, the sound created by this German unit has been a step ahead—or behind—the times. On their latest effort, **Eye II Eye**, it's a little hard to tell in which direction the Scorpions may be leaning. They have certainly attempted to update their style, but their inclusion of certain industrial elements into their pop/metal approach clearly makes them a band for the '90s... the mid '90s. How ironic that at the exact moment when the mainstream metal style seems to be coming back to the fore, the Scorpions seem off exploring new horizons.

Grade: B-

W.A.S.P., *HELLDORADO*

It seems safe to say that nothing known to mortal man will ever stop the inimitable Blackie Lawless on his never ending quest to spread the W.A.S.P. rock and roll gospel to every corner of the world. On the group's latest album, **Helldorado**, Lawless and his band of musical outlaws serve the music up hot and heavy—just the way long-time fans would want it. And while it sometimes seems like we've heard of this before on previous W.A.S.P. discs, the band pours so much energy and aggression into such tracks as *High On Flames* and *Hot Rods To*

Hell that such comparisons seem somewhat irrelevant. After all, it's *never* been about originality with W.A.S.P., it's *always* been about attitude, and they've got that in spades this time around.

Grade: B+

BURNING LONDON, *THE CLASH TRIBUTE*

Either you loved the Clash, or you didn't. In their late-'70s prime, these snarling English punks were viewed as the cat's meow by many too-hip-for-their-own-good rock followers. Others—especially those more attuned to pomp and circumstance metal musings—looked at Joe Strummer and the gang as little more than sniveling wimps with loud guitars. None-the-



W.A.S.P.: Lots of attitude.

less, 20 years have passed since the Clash's prime—plenty of time for a new generation of groups ranging from 311 and Rancid to Silverchair and No Doubt to grow up under the band's pervasive influence. All these groups and more pay tribute to the Clash on **Burning London**, a collection of twelve Clash classics interpreted by some of today's top stars. Songs like *London's Burning* and *Train In Vain* sound pretty darn good in these fresh-faced updates.

Grade: C+

DRAIN STH, *FREAKS OF NATURE*

From the moment their debut album, **Horror Wrestling**, burst upon the scene in 1997, Drain STH were clearly a band destined for something special. Forget for a moment—if you can—the fact that there are four very attractive Swedish women behind this hard and heavy sound. Concentrate instead on the throbbing beats and pulsating electricity that fill every track on the band's latest, **Freaks Of Nature**. Indeed these girls may well be "freaks" because they're playing a man's game by man's rules... and they're clearly coming out as big-time winners.

Grade: A-



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